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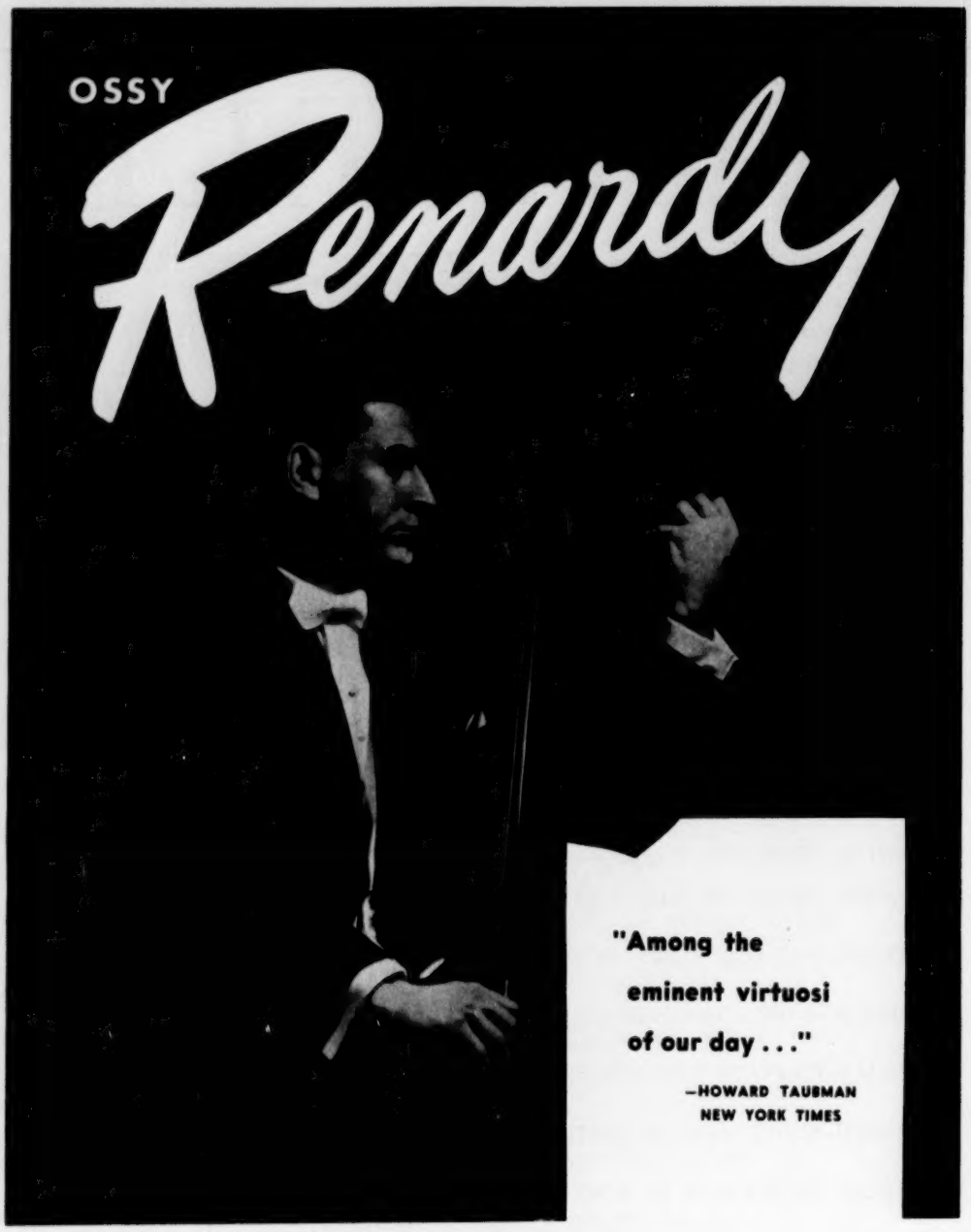

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## SEASON'S HIGHLIGHTS

| | |
|---|---|
| October - November, 1951 | Fall Tour, United States. |
| December 15, 1951 to January 15, 1952 | Tour of Israel. 16 concerts including eight with Israel Philharmonic. |
| January 15 to February 1, 1952 | Switzerland — Holland — France. |
| February 15 to May 1, 1952 | Transcontinental Tour, United States and Canada including San Francisco Symphony under Monteux, Winnipeg Symphony, and Pittsburgh Symphony. |

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Feb. 16. Boston Symphony, CH, A; New York Philharmonic-Symphony, CH, E; Grace Castagnetta, pianist, TH, A; Marcel Dantes, tenor, TH, 5:30 p.m.; Lydia Karine, mezzo-soprano, TH, E; Sergei Matusewitch, accordion, and Boris Matusewitch, concertina, CRH, E; Concert Artists Guild, Steinway Hall, A.

Feb. 17. New York Philharmonic-Symphony, CH, A; Stuart Fastofsky, violinist, CH, 5:30 p.m.; Robert Shaw Chorale, CH, E; Mary Bothwell, soprano, TH, A; New Friends of Music (New Friends of Music Quartet), TH, 5:30 p.m.; Fred Thomas, baritone, TH, E; Victor Gallay, tenor, CRH, E; Lena Stewart, voice recital, CFCH, 5:30 p.m.

Feb. 18. Little Orchestra Society, TH, E.

Feb. 19. Philadelphia Orchestra, CH, E; Jerome Rappaport, pianist, TH, E; Allen Rogers, pianist, presented by The Hour of Music, CFCH, A; young artists concert sponsored by NYSTA, CFCH, E.

Feb. 20. Giovanni Bagarotti, orchestral concert, Mozart Cycle, CH, E; Maurine Stuart, violinist, TH, E.

Feb. 21. New York Philharmonic-Symphony, CH, E; Grilier String Quartet, TH, E.

Feb. 22. New York Philharmonic-Symphony, CH, A; Norwegian Singing Society, TH, E; George Youreneff, baritone, and Nellie Youreneff, soprano, CRH, E; Mu Phi Epsilon American Music Program, CFCH, 4:00 p.m.

Feb. 23. Monique de la Bruchollerie, pianist, CH, A; New York Philharmonic-Symphony, CH, E; Suzanne Bloch and assisting artists, TH, 5:30 p.m.; Kurt Weill concert, TH, E; International Music Lovers Guild, CRH, E; Lillian Seely, voice recital, CFCH, E.

Feb. 24. New York Philharmonic-Symphony, CH, A; Gerard Souzay, baritone, TH, A; New Friends of Music (New Music String Quartet, Eugene Istomin, Alexander Schneider), TH, 5:30 p.m.; Mary Baron, contralto, TH, E; Phyllis Sdoia, pianist, CFH, A; Theodore Katz Opera Co. in Eugen Onegin, CRH, 5:30 p.m.

Feb. 25. National Orchestral Association, CH, E; Mannes-Gimpel-Silva Trio, TH, E; Lea Bach, harpist, CRH, E.

Feb. 26. Robert Casadesus, pianist, CH, E; Lincoln Newfield, bass, TH, E; Roy Kelegian, pianist, CRH, E.

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Whole No. 3245

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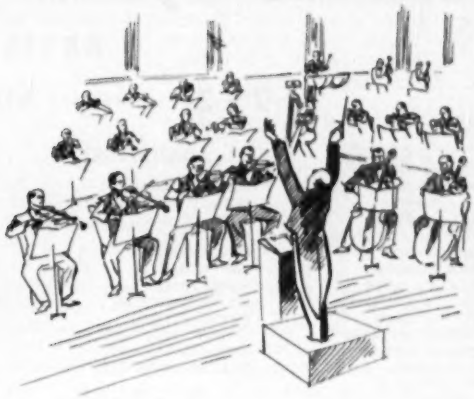

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musical COURIER

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## A New British Reign

THE accession of Queen Elizabeth II to the British throne following the death of her royal father, George VI, comes very soon after her visit as Princess to the New World. Though necessarily in a brief stay, the new sovereign and her consort endeared themselves to those with whom they came in contact, both in Canada and the United States.

By the wish of Queen Elizabeth, the concert season in Britain is not to be interrupted by the death of the King. This decision shows true consideration for artists: it is a gesture that will be widely appreciated by all who have their living to earn in the profession. In certain former days, the period of public mourning was protracted and banished such artistic events for a time.

The late ruler's reign was marked by many trials, but in a musical sense it held important gains for the composers of the Empire, continuing the notable renaissance of British tonal art that began with Elgar and has continued to the present ascendancy of Vaughan Williams, Walton, Britten, Bax, Rawsthorne, and many another.

No doubt the era that is opening will see a continuation of this musical movement. Beginning with the formal Coronation, a year or so hence, music will be called upon to play its important role, as always, in the Empire and Commonwealth. Among composers of the past who glorified such occasions were Handel, who composed his short choral work, Zadok the Priest, for the accession of George III (it was repeated at the coronation of George VI) and Parry, who wrote his Processional Music for the Coronation of Edward VII in 1903.

The hope may be expressed that the new reign will be as productive of fine music as was that of the first Elizabeth, one of the golden eras in polyphonic art.

• • •

## Proposed Legislation on Music

The sweeping changes that one piece of legislation may achieve are well demonstrated by the rescinding of the admissions tax on non-profit, charitable and educational phases of music. The struggle was long and arduous to secure its passage; many musical organizations worked valiantly for it.

That there are other pieces of proposed legislation of undoubted potential benefit to the art of music, which have not yet had such a happy fate is called to mind by a listing contained in the Bulletin of the National Music Council for January. Some of the outstanding measures are as follows:

HR. No. 5473, introduced by Representative Bryson on Sept. 25, 1951, in the first session of the 82nd Congress, which would make obligatory the payment of royalties on records played by coin-operated reproducing machines, otherwise known as "juke boxes." Hearings on the measure were held by a sub-committee of the House Committee on the Judiciary last Oct. 25.

S. J. Resolution 76, Res. 127 and S. 1579, all introduced by Senator Benton in the first session of the 82nd Congress, having to do with the investigation of TV programming trends and policies with respect to public service and educational programs, and with the establishment of a "National Citizens Advisory Board on Radio and Television." The proposed board was to consist of 11 private citizens prominent in education and communications, or in the civic, cultural or religious life of the country, none of the members to be connected with any broadcasting station or network organization. This board would make a continuing study of programming trends of broadcasting stations. Hearings have been held and others were scheduled to take place early in 1952 on these proposals.

H. R. 5315, introduced on Sept. 12 last by Congressman Howell of New Jersey, "To authorize the Commissioner of Education to encourage the further development and growth of educational drama and music programs in the State and land-grant and other accredited non-profit colleges and Universities and for other purposes." A similar bill, S. 2300, was introduced in the Senate on Oct. 18.

House Joint Resolutions 346 and 349, and Senate Joint Resolution 105, which have for their purpose the amending of an Act establishing a Commission of Fine Arts, approved May 17, 1910, to establish a National War Memorial Arts Commission .The general purpose is similar to that of H. J. Res. 243, introduced on April 25 by Congressman Arthur G. Klein of New York.

H. R. 5548, introduced on Oct. 1 by Congressman Carroll D. Kearns of Pennsylvania, providing for the establishment of a National War Memorial Theatre and Opera Commission of 19 members, and for construction and maintenance of a National War Memorial Theater and Opera Auditorium in Washington.

Though it is notorious that many measures aimed at artistic amelioration die in Congress, there is always a chance that, with the proper efforts, individuals and organizations devoted to music may make their wishes felt.

### ON THE COVER

Robert Merrill made his debut at the Metropolitan on Dec. 15, 1945, as the elder Germont in La Traviata. He is recognized today as one of the outstanding baritones and has been heard in many major roles. Last season he portrayed Rodrigo in the revival of Verdi's Don Carlo, which opened the 1950-51 "Met" season. He is scheduled to appear during the Spring tour of this company and will sing fourteen leading baritones roles, among them being parts in Carmen, Lucia, Il Trovatore, Aida, and Pagliacci. Mr. Merrill has also been signed for the 1952-53 season.

The baritone appeared in La Traviata for RCA Victor in the recorded version conducted by Toscanini, an album currently a favorite among music-lovers. Last year Mr. Merrill made his first trip to Hollywood, where he made a picture for the Paramount Studios scheduled for a June release.

# FACING THE MUSIC

## By Harold C. Schonberg

RUSSELL KERR's fine article on Whitman's music criticism, in the last issue of this magazine, reminds us how much valid Americana has been left untouched by researchers. As Mr. Kerr points out, the 1850's was a brilliant period in American music (or, rather, music in America), and it was much written about. It was around this time that foreign artists really began to flock to America, sniffing at the profitable financial trail that Leopold De Meyer and Henri Herz had blazed in the 1840's. Herz, for one, wrote his reminiscences of America, and so did quite a few later artists. Those reminiscences are rather wonderful pictures of American folkways—Dickens and Mrs. Trollope did not contribute much better—and they are largely ignored by historical and literary—as well as musical—researchers.

I know few more fascinating books, for instance, than Louis Moreau Gottschalk's *Notes of a Pianist*. It's a thorough picture of Civil War America as well as the best study of a touring pianist that ever has been written. Gottschalk, not too well remembered today, was an American pianist, born in New Orleans in 1829. A prodigy, he was sent to Paris to study, and when he came out he electrified such critics as Berlioz and Escudier, not to mention musicians like Chopin and others. He was bracketed in the Liszt-Thalberg class, and must have been a marvellous executant. In 1853 he returned to America and started a series of tours that lasted until his death in Rio de Janeiro, 1869. He composed, too. Europeans were excited about his *La Bananier* and *Ojos Criollos*, which made use of Creole rhythms. Those pieces were considered very daring rhythmically in their day. In America, such salon pieces as *The Last Hope*, *The Dying Poet* or *The Maiden's Prayer* graced virtually every upright from the Statue of Liberty to Nob Hill. Only recently have they dropped from the repertoire; and time and again, in his *Notes*, Gottschalk makes rueful references to the popularity of those pieces, which he grew to detest as much as Rachmaninoff detested the C sharp minor Prelude.

The personality of Gottschalk remains something of a mystery. He was a man of taste and culture with real literary ability and a good sense of humor. He was more than passingly interested in women. He enjoyed adulation and was fortunate enough to receive it. For Gottschalk was a matinee idol in most big cities of the Atlantic seaboard. Women liked him for his exquisite manners, his fine clothes and *savoir faire*.

HE was a highly nervous man and would (so his friend Richard Hoffman relates) bite his nails until his fingers were almost devoid of them. "I have known the keys to be covered with blood when he had finished playing," Hoffman writes in his memoirs. He also gives a good description of Gottschalk's manner of presenting himself to the public: "His deliberation, his perfect indifference to the waiting audience was thoroughly manifest as he slowly drew them [his white gloves] off one finger at a time, bowing and smiling meanwhile to the familiar faces in the front rows. Finally disposing of them, he would manipulate his hands until they were quite limber, then preludize until his mood prompted him to begin his selection on the program."

AND this was the dandy who often played three concerts in one day; who in two years travelled 80,000 miles by rail giving on the average three concerts every two days; who played in mining towns on the West Coast, faced revolutions in South America and tortured himself to meet his commitments. He did not have to do it. There was a devil behind him; it was as though he was fleeing from himself. Money? He could have had all he required by concentrating on a few big cities. Fame? Europe had paid him homage and he could always have gone back to an enthusiastic reception there. Composition? He had no false ideas about the worth of his salon pieces—many of which are, by the way, quite graceful and inventive. In his *Notes* he complains bitterly, with what seems real sincerity, about the hardships of a concert pianist. "Eighteen hours a day on the train! Arrive at 7 in the evening, eat with all speed, appear at 8 before the public. The last note finished, rush quickly for my luggage and en route until next day to recommence always the same thing! I have become stupid with it."

It was to while away the tedium of train journeys that Gottschalk wrote most of his *Notes*, in the form of a diary written in French, which his sisters prepared for publication. (How much, one wonders, did they suppress of the posthumous papers that were shipped up from Rio in 1873?) It was the period of the Civil War; and Gottschalk, an ardent Republican—though born a Southerner he had emancipated his slaves and was a great admirer of Lincoln—was right in the middle of it. Once in a while he jokes about the problems it imposed on him. The entry of May 25, 1862, explains how he might fill a hall in Baltimore: announce his variations on *L'Union* and his variations on *Dixieland*, play both and combine them in a free fantasia. "At the point at which men's minds are now, the hall would be full of partisans of both sections, who would certainly come to blows. But I should make three or four thousand dollars. It is also true that in the tumult I might be the first one choked."

LOUIS MOREAU GOTTSCHALK

He rode on troop trains and often comforted the wounded. He met President Lincoln—"tall, thin, his back bent, his chest hollow, his arms excessively long, his crane-like legs, his enormous feet . . . a grapevine covered with clothes." But Gottschalk was struck by the expression of goodness and honesty in Lincoln's face. Later he got caught in Harrisburg, Pa., as the Confederates were marching on it. His report reads like an A.P. dispatch. Gottschalk would have made a fine newspaperman. "Carriages, carts, chariots, indeed all the vehicles in the city have been put in requisition. The poor are moving in wheelbarrows. A trader has attached to his omnibus, already full, a long file of spring carts, trucks, buggies, whose owners had probably no horses, and drags them along. . . . The confusion is at its height. Cattle bellowing, frightened mules, prancing horses, the noisy crowd, the whistling locomotives, the blinding dust, the burning sun, the noisy crowd, the whistling locomotives." Gottschalk manages to get on a train. "It consists of eight or nine cars in which are piled at least two thousand persons. We are like herrings in a barrel. The women are sitting on each other, the men all standing and the children are everywhere: not one inch of room which is not occupied. We are dying of thirst; the heat is intolerable. Remember that I have made already today a journey of seven hours and a half, and that from here to Philadelphia there is as much more, and you may understand how I curse my gallantry which has just led me to give my seat, which by force of perseverance and audacity I had succeeded in capturing, to a young lady. She (the young lady) did not even look at me."

THIS was not the first or last discomfort that Gottschalk experienced. In the Midwest he had to spend the night on the floor of a stalled train at a temperature of twenty-six below zero. In Virginia City, Nevada, he was blinded by heat and dust, "and the sweat which I wipe off my face would serve for mortar." In Dayton, Nevada, he played in a hall so poorly lighted by three of four smoking lamps that he hardly could see the keys. The audience consisted of "a few females and some miners." His music was too highbrow for most of his audiences, and Gottschalk quotes a review about another musician who had played there: "His imitations upon the violin of birds, quadrupeds, are inimitable. His music is what can be felt and understood without any need of being a musician." Gottschalk decided that he did not like California; it was "a humbug," though the climate was fine.

Reading the above, I find that I haven't even started to give a picture of Gottschalk and his *Notes*. And there are some priceless stories to be told, including the time he flummoxed an amateur in San Francisco. More about Gottschalk, then, in the next issue.

# Problems Of Some Managers

THE MANAGERIAL DEBATE GOES ON . . .

RESULTS of a survey made among leading members of the National Association of Concert Managers reveal dire problems facing local impresarios these days. By no means the least of these is concerned with the scarcity of name artists plus a noticeable shifting in public taste.

1. It would seem that there are more opportunities for new or "unknown" artists today than for some time past, but public interest in them can be scarcely said to be on the increase.

The fact is that name artists of great drawing power are scarcer today than they have been at any time for the last fifteen years. For some of those former eminent names, passed on or retired, there have as yet been few replacments.

The answer to the first question is that audiences still demand "name" artists, or "celebrities," and they are still disinclined in most cases to give the "unknown" a break.

### The Effect of TV

2. There has been much discussion as to the effect of television alienating audiences from concert halls. Many managers are inclined to blame television for the present obvious lack of box office support for recitals in certain cities.

This trend, however, began two or three years ago before television was actually nation-wide in its scope. We have only had television on a national scale for less than six months. Unquestionably, television will "make" some box office names, but it is too early to tell for the most part who they will be. It should be remembered that scarcely any major concert artists were produced by radio; also that many of the new artists and attractions produced in the early days of radio were "flops" when they toured as legitimate attractions.

It is certainly too early to tell whether regular television programs will enhance the box office "draw" of an already established artist. The chances are it will in some cases, but we shall need more experience in order to gauge the results. The general feeling so far seems to be that television has had only a slight effect on attendance.

### Individual vs. Group Attractions

3. There seems to be no question but that current audiences throughout most of the country are today selecting group attractions in preference to solo performers. It is impossible to predict whether this trend will continue or whether we are going through a cycle in which individuals subsequently will regain box office prestige. At least two major names (Ezio Pinza and Mario Lanza) are at the present time making so much money through radio and television that they have become almost unavailable for presentation by local managements in concert. We may dare to hope that talented personalities may be developed through television so that more box office interest will be developed in single artists.

### Are Ticket Prices Right?

4. Some managers have been loath to increase their ticket prices in line with the increased costs of food and other commodities. A few managers have solved this problem by dropping one or two events from their concert courses and continuing to sell the balance at their subscription rates. A few managers have increased their subscription rates on an outright basis. Many managers have found their subscription lists shrinking, but at the same time their single sales increasing to the point where their gross returns balance with previous years. That it is unwise or difficult to raise ticket prices seems to be the general feeling.

### Artists' Fees—Pros and Cons

5. There are so few "big name" artists today, compared with 15 years ago, that a number of artists have climbed into the "big name" fee category whose names do not justify their fees—in other words, they demand and receive a larger fee than they actually earn on a box-office basis. More than ever, the concert manager is confronted this year by the necessity of paying over-priced artists fees which could not be justified in a normal market.

Some non-profit orchestras, foundations and the like also complicate the problem by their competition in paying abnormal fees that do not have to be justified, as must be the case in a revenue-producing budget, where the ledger has to be balanced at the end of the year.

As to a practical solution of this impasse, it is extremely difficult to offer a suggestion. Artists are not going to lower their fees voluntarily. Rather, there will have to be changes in fundamental conditions to bring about a more normal market.

### Needed: "Creative" Managers

One solution would be, more creative managers with courage, imagination and ability. Certain concert agencies do not now give the time and thought necessary to building careers and devising new attractions which they did in previous years. This is a major reason—and an important one—why new "name" artists are not being developed. Neither do some concert associations advertise and plug their offerings in the newspapers as they might.

6. There has not been a noticeable curtailment of musical events during summer seasons; rather, evidence would point to the contrary. There have been significant musical developments in several sections of the country. A survey would probably show that last summer saw more concerts and musical shows produced for audiences throughout America than at any previous time. To this extent, therefore, the American music season has been expanded until it virtually extends around the entire year, thus offering more outlets for artist talent.

### Some Programming Questions

A good deal could also be written as to the type of programs which best attracts. As to contemporary music, audiences as a whole seem slow to respond. Generally speaking, it is safer, alas, for orchestras to offer the old reliable Bach, Mozart, Tchaikovsky, Beethoven and other symphonic literature than it is to play the so-called "moderns," and to some extent this is true of solo artists.

If orchestras are to get back their declining attendance, they will be under the necessity not only of cutting costs, but devising innovations in other ways to make their programs more attractive. But this is a subject too complicated to be gone into with the limited space here available.

J. O.

**WHAT are the chief "headaches" that attend the path of those who plan the local musical schedules of the country and engage artists to present them? Are these predominantly matters of economics, supply, demand—and the unpredictable reactions of audiences. Do they concern the shifting trends of popularity in audience attractions? Or are there factors than can be regulated and adjusted—even intelligently planned—by the visiting musician?**

# Wozzeck Makes London Stage Debut

**By Arthur Notcutt**

LONDON.—Alban Berg's much discussed opera *Wozzeck* was presented for the first time on the English stage at Covent Garden, sung in English by the resident company with the cooperation of two guests, Christel Goltz and Marko Rothmüller.

This London production was long overdue, when one considers that the opera was premiered at the Berlin State opera as long ago as December, 1925, and frequently staged in numerous other opera houses in Europe, also in America. Statisticians assert that over 150 performances were given between 1925 and 1933. The British capital heard it for the first time in 1934 when the B.B.C. gave a concert version in German at Queen's Hall under Boult.So great an impression did it make that negotiations were set on foot to include it in the International Opera Season at Covent Garden that year. These unfortunately fell through. The B.B.C. gave another performance, this time at the Royal Albert Hall, in concert form in 1949.

As the story is so fresh in the memory of American music-lovers from the concert production by the New York Philharmonic-Symphony last season, a detailed résumé of the action will be omitted here.

**Kleiber at the Helm**

The performance had the unique advantage of being prepared and conducted by Erich Kleiber, who has been associated with the opera from its first production in Berlin, where he conducted it on many occasions. He had intense rehearsals at Covent Garden, coaching many of the singers himself in their roles and obtained a superb performance, both on the stage and in the orchestral playing.

The part of Marie was taken by Christel Goltz, who had appeared in it at the Salzburg Festival. She sang the enormously complicated music with dramatic power and conviction. The Austrian soprano had great difficulty, however, with the English text, and her words were frequently unintelligible. The Wozzeck was Rothmüller, whose delineation of this pathetic character was a *tour de force* (the part is to be taken at some later performances by the American baritone Jess Walters). The smaller roles—every one of which is complex—were more than adequately filled, including the Captain (Parry Jones), Andrès (Edgar Evans), Margret (Monica Sinclair), the Doctor (Dalberg), the Journeyman (Langdon) and (a striking little thumbnail sketch) the Idiot by David Tree. The Drum-Major of Hannesson was well sung, but too stiffly acted and thus was rather unconvincing. The décor was by Caspar Neher, who also designed the Salzburg production; the producer was Sumner Austin, and the complicated changes of scene under the direction of Louis Yudkin went without a hitch—a great tribute to the scene shifters.

As previously stated, the elaborate and complex score was superbly played. The two tremendous crescendos after Marie's death were shattering in their intensity, and the orchestral epilogue before the final scene—the finest music in the whole opera—made an overwhelming effect.

**Reactions Vary**

But the reactions of the Covent Garden first night audience to this strange work, which presents no opportunities for real singing and of which a great deal is *"Sprechstimme,"* were twofold. Musicians present were manifestly extraordinarily impressed. The critics' notices the following day were, practically, without exception, favorable and highly enthusiastic. Some of the ordinary opera-going public, though, to whom I spoke after the performance confessed themselves frankly puzzled and, though realizing the vividness and intensity of the drama, found the music completely beyond them. Time will tell whether the idiom will have common acceptance.

ROYAL OPERA HOUSE, LONDON.

The Festival Hall housed the Ballet Russe. This company formerly under the management of the late Colonel de Basil, on his death was taken over and reorganized by George Kirsta. It includes Serge Gregorieff as *régisseur* and Lubov Tchernicheva as *maitresse de ballet*—both names familiar to old time balletomanes.

The Hall is not by any means an ideal environment for ballet, and in this respect the newly-formed company was at some disadvantage. The repertoire was well contrasted, including the popular Graduation Ball, Aurora's Wedding, Coq d'Or and Igor.

But the main point of interest was a new ballet, Femmes d'Alger. The book is by Kirsta, the choreography by the talented Dokoudovsky and music by Joseph Horovitz. The ballet is based upon the famous painting of this name by Delacroix hanging in the Louvre in Paris. It is the first new work to be presented by this company.

**A Clever Rogue**

The "Femmes d'Alger" are three Algerian women of means who find existence extremely dull. At the opening of the ballet they are depicted with their servant, who offers them food, a mirror and jewels, all to no purpose. A pedlar enters and in the attempt to distract them presents a magic crystal and suggests that it might relieve their boredom if he were to tell their fortunes. To this they agree, and he conjures up from the darkness three sailors to whom the women speedily lose their hearts. Meanwhile, the pedlar seizes his opportunity, binds the servant, and while his hostesses are amusing themselves, steals their jewelry.

It is an original idea; in fact, the ballet abounds in clever touches, which can be improved on when some judicious revision has taken place. The composer, Horovitz, of Viennese extraction, studied music at Oxford University and in Paris. He has an undoubted flair for ballet. The parts of the three sailors are cleverly portrayed by Gnatt, Vassilkovsky and Dokoudovsky, though there is too much dancing of the rip-roaring knock-about type.

**Winter "Proms" Streamlined**

The usual winter season of Promenade Concerts at the Albert Hall was to continue for a fortnight and was designed on slightly different lines from the summer season. The programs are shorter and more compact, to their great advantage, and the scope is limited. Wisely, it was decided not to attempt to cram in works by too many composers in such a short season and to give prominence to Berlioz and Brahms.

On the opening evening—which drew a very large audience—the latter's Academic Festival Overture appropriately began the proceedings, followed by his Four Serious Songs, sung by Kathleen Ferrier to the orchestral arrangement by Sir Malcolm Sargent, who conducted. This transcription from the piano version is convincing and in perfect taste.

**Ferrier Scores**

Miss Ferrier, who had to cancel her American tour owing to ill health, is fortunately now fully restored and was welcomed enthusiastically by her numerous admirers. These songs were originally written for bass voice, and it requires a woman singer of exceptional qualifications—both as regards voice and interpretive powers—to do justice to them. Miss Ferrier has these in full measure, and sang with a warm, sensitive tone and intense devotional feeling.

The remaining items in the first part of the program were the Rachmaninoff Piano Concerto No. 2 with Moiseiwitch as soloist, and Ravel's choreographic poem La Valse.

Other soloists invited to appear during the season were Abbey Simon, Amy Shuard, Elsie Morison, Nancy Evans, Max Rostal, Eileen Joyce and Campioli.

An innovation at the Royal Festival Hall was a New Year's Eve concert commencing at the unusually late hour of nine, which drew a full house. The London Symphony Orchestra—with which Josef Krips has now been associated for some time, with heartening success—played two symphonies, Mozart's "Jupiter" and the Beethoven Ninth. When Krips first made his London bow four years ago, it was in Mozart with the Vienna State Opera. He has an exceptional flair for this composer and his "Jupiter" made a deep impression. In the "Choral" Symphony, he had the cooperation of the Alexandra Choir and secured a highly polished performance.

Musical Courier readers already know that William Primrose, the eminent violist, received the distinction of Commander of the British Empire in the last New Year's List—a well-merited honor.

**Wolf-Ferrari Ruffians Englished**

Wolf-Ferrari's opera I Quattro Rusteghi (which New York knows as The Four Ruffians) was revived at Sadler's Wells under the title of The School for Fathers. The translation is by Edward Dent—and the version used for the New York City Opera was based on this. At Sadler's Wells, however, the action is transferred from Venice of the 18th century to London of the same period and the characters are given English names. Thus Lunardo becomes Mr. Crusty (quite appropriately named), Filipeto is known as Peter, and Lucieta as Lucinda, etc.

Without having seen the New York version, it is not possible to say which is the more satisfactory, but the London setting is wholly appropriate, even though the music was written by an Italian. The essential feature for a successful production of this enchanting opera is teamwork; each of the characters must play into the other's hands, both in the duets and trios and in the concerted music. The teamwork at Sadler's Wells could hardly be improved on. Though it is almost invidious to mention individual names where all are so good, reference should be made to the especial excellence of Marion Lowe (Felice), Marion Studholme (Lucinda), and Howell Glynne (Mr. Crusty). The entire company entered into the spirit of the comedy *con amore*, and the *décor* by Michael Whittaker and production by Dennis Arundel fitted into the picture to a nicety. The orchestra played admirably under James Robertson and the audience, judging by their enthusiasm, obviously enjoyed every moment.

**Schoenberg's Works Surveyed**

During the first three months of this year, the BBC is providing a survey of Schoenberg's life and works, from his earliest to his latest. It is an ambitious project thus to give the general public a cross-section of this controversial composer of twelve tone music. As far as possible the works are being presented in chronological order. Among the most striking so far has been the Gurrelieder (Songs of Gurra). As American music-lovers are aware, this immense choral cycle was commenced in 1900 when the composer was only twenty-six, but his work was frequently interrupted owing to the financial necessity of scoring lighter music. The score was not finished until eleven years later and, in fact, was not performed until 1913. The London broadcast revealed again that the first part contains some of his finest music in his early style, the fact that it is reminiscent of others in no way detracting from its beauty. The R.P.O. were conducted by Karl Rankl; two of the soloists were Sylvia Fisher and Constance Shacklock, from Covent Garden, both of whom sang with fluency and poetic feeling.

**SCENE FROM ACT III IN WOLF-FERRARI'S THE SCHOOL FOR FATHERS (I Quattro Rusteghi, known in New York as The Four Ruffians), as given by the Sadler's Wells Company in London. L. to r., Stanley Clarkson (Mr. Gruff); Henry Alan (Sir James Pinchbeck); Howell Glynne (Mr. Crusty); Marion Studholme (Lucinda), with fan; Marion Lowe (Lady Pinchbeck); Anna Pollak (Mrs. Crusty), and Kate Jackson (Mrs. Gruff).**

## Sixth Annual Music and Drama Fete Planned by Edinburgh

EDINBURGH—The sixth annual Edinburgh International Festival of Music and Drama, scheduled this year from Aug. 17 to Sept. 6 with Ian Hunter as artistic director, will feature leading artists of five countries in a comprehensive program of opera, drama, ballet, symphony and chamber music.

One of the highlights will be a season of German opera, tracing its development from Mozart to the present day, presented by the Hamburg State Opera, who are this year succeeding the Glyndebourne Opera Company at the Festival. The six works scheduled are: Mozart's Die Zauberflöte; Beethoven's Fidelio; Weber's Der Freischütz; Wagner's Die Meistersinger; Richard Strauss' Der Rosenkavalier; and Hindemith's Mathis der Maler, the last in its first performance in Great Britain. Conductors of the Hamburg State Opera will be Leopold Ludwig, Joseph Keilberth, and Hans Schmidt-Isserstedt. Production will be in the hands of Günther Rennert, Oscar Fritz-Schuh, and Wolf Völker.

Six symphony orchestras, headed by the Royal Philharmonic under its famous conductor, Sir Thomas Beecham, will share an extensive orchestral concert program. Soloists appearing with the Royal Philharmonic will include Clifford Curzon, pianist, and Joseph Szigeti, violinist. Ernest Ansermet will also appear as guest conductor.

The Hallé Orchestra will perform under the baton of its regular conductor, Sir John Barbirolli. William Primrose, viola player, will be among the Hallé's soloists.

The Concertgebouw Orchestra of Amsterdam, conducted by Eduard Van Beinum and Rafael Kubelik, will continue the Festival's tradition of presenting a renowned foreign orchestra. Among the soloists listed with this orchestra are Pierre Fournier, Kathleen Ferrier, and Julius Patzak.

Chamber orchestras from four countries will share the program. Hans Oppenheim and John Pritchard will conduct the Royal Philharmonic Chamber Orchestra. The Stuttgart Chamber Orchestra will come from Germany. France will be represented by the Quintette de L'Atelier of Paris, and Italy is sending the Quintetto Chigiano of Siena.

A special Festival Piano Quartet will be made up of four noted artists appearing as soloists in the orchestral concerts—Clifford Curzon, Joseph Szigeti, William Primrose and Pierre Fournier. Dennis Brain, horn player, will also appear with the quartet.

Two plays are scheduled to be presented in the Assembly Hall by the Old Vic Theatre Company, and a program of contemporary plays will be given in the Lyceum Theatre. Arrangements are now under way for a ballet season that may include the New York City Ballet and the Sadlers' Wells Theatre Ballet.

## Scala Opera Prize Won By Juan Jose Castro

MILAN—The International Concourse for a Lyric Opera, which was held under the auspices of La Scala and in honor of the 50th anniversary of Verdi's death, has resulted in the award of the first prize, 5,000,000 lire, to Juan Jose Castro, Argentinian composer, for his Proserpina e lo Straniero (Proserpine and the Stranger). The work will have its world premiere at La Scala during the present season. The libretto is by Omar de Carlo, Argentinian poet.

Two other operas were chosen for honorary awards—Don Chiosotte by Vito Frazzi, and Masaniello by Jacopo Napoli. Both the latter composers are Italians. Frazzi is a teacher of composition at the Florence Conservatory, and is known for several previous works, including the opera Re Lear, presented at the Maggio Fiorentino, and for symphonic and chamber compositions. Napoli is a member of the faculty of the Conservatorio San Pietro a Majella in Naples, and has also been represented by stage and concert works which have had hearings.

The distinguished committee of judges presided over by Igor Stravinsky, and including Victor De Sabata, G. F. Ghedini, Guido Cantelli, Arthur Honegger, Arrigo Pedrollo and Luigi Ronga, narrowed down their choice from 138 scores received from all parts of the world. R. T.

# Renaissance on America's Musical Stage

**By Franz Allers**

IT has hardly been a decade since the musical theatre emancipated itself from oldtime musical comedy and began to find a form of its own. Musical plays like Lady in the Dark, Oklahoma! Finian's Rainbow, Brigadoon, or South Pacific are something new in the world of theatre. Only the next generation will be able to decide whether or not they are the beginnings of an unique American art form.

Essentially, the development lies in the fact that the modern musical play is based on a story that is valid in its own right, with singing and dancing growing out of its dramatic needs, while musical comedy is a sequence of sung and danced numbers held together by a slim story line, on which comedy skits are often strung like beads.

The best musical plays are strong in their human quality, frequently mirroring real human experience—such as the confused adult life of Liza Elliott, the heroine of Lady in the Dark, whose trouble was the result of a childhood spent in loneliness; South Pacific, with its message of racial tolerance; or Brigadoon, fantasy on the moving power of faith.

### Possibilities for Creative Artists

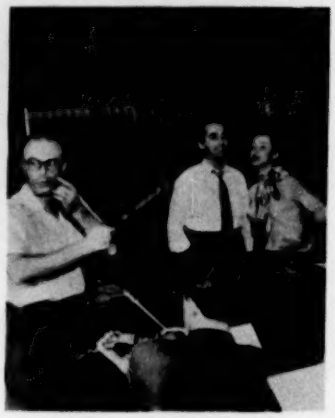
Musical theatre in America is admittedly an industry, with its first aim being to entertain, and its second to create artistic values. It has to be this way if it wants to survive, simply because its extremely high production costs require mass audiences to make its existence possible; thus it must at all times have a broad public appeal. But this does not preclude integrity of approach and the use of the artist's methods. Indeed, its highest artistic achievement lies in the very fact that it has been able to remain light and entertaining, and at the same time utterly serious in its concept and content.

It seems to me that many a well-trained musician and singer has yet to discover that the theatre works with great integrity and is a legitimate vehicle for his aspirations. If he equips himself well to meet the theatre's high demands, his artistic contribution will be richer for the theatre, and for himself, the artist. I am not merely theorizing, I frankly believe this to have been my own experience since I started working in the musical theatre.

### Important Role of the Conductor

Before I was invited to conduct my first musical play I, too, was inclined towards the snobbish attitude which so many musicians with classic background feel toward the musical play—that it was entertainment only, lacking depth of musical values; that there was nothing creative for me in it. Actually, an entire world of creative possibilities opened up, once I had gone to work.

Franz Allers started his musical career as conductor of opera and symphony in his native Czechoslovakia, in Germany, and other European countries. In America, he made seven coast-to-coast tours conducting for the Ballet Russe de Monte Carlo, and appeared as guest conductor at Lewisohn Stadium in New York, Robin Hood Dell in Philadelphia, the Watergate concerts in Washington, at the Hollywood Bowl, the Toronto Proms, and with the Denver Symphony. In the theatre, he conducted The Day Before Spring, Brigadoon, the National Company of South Pacific, from which he was released to take over the musical direction of the new musical play, Paint Your Wagon.



**FRANZ ALLERS CONDUCTING a recording session of Paint Your Wagon with Olga San Juan and Tony Bavaar, the juvenile leads.**

The conductor who works with directors and choreographers of stature, such as the American theatre has brought forth, enjoys participating in a creative effort in which he can well express his own personality and give his imprint to a production long before he takes the first downbeat for the overture.

To do this, the ideal conductor of musical plays should have a certain insight into dramatic values, should love and understand choreography and dance, should know something about scenery and its mechanics. In other words, he should love and understand the theatre as much as he loves and understands music. And he always needs to be aware that purely musical issues often need to be subjected to the requirements of the theatre. Besides all this, he should be an expert in orchestration, vocal arranging, knowledge of the human voice and as a matter of course, be fully equipped as an orchestra conductor—being specially aware of the problems of the pit orchestra, with its peculiar balance and blend of sound.

### Shaping a Musical Play

For a revival of traditional opera, one has a printed score, a musical tradition to follow, and standard casting; while at the inception of a musical play, often only a skeleton score has actually been composed. The conductor works with the composer, the author, the director, the choreographer, the orchestrator, and is privileged to be present at the moment of creation, helping to give the composer's musical ideas their first shape and form.

When a new musical goes into rehearsal, the incidental music, the mood music that underlines emotional values, has yet to be written, since it can only be composed after the scenes are staged and their emotional values made tangible. The ballet sequences are composed only after the choreographer has created the dance patterns in so-called "dummy rhythms." Even the form of the actual song numbers is finally decided upon when they become unified with the flow of the play as it emerges in rehearsal. And of course, overture and entr' acte are written only when every other musical sequence has been finished.

### Room for Freedom of Interpretation

During all the phases of production, the conductor is expected to make a substantial contribution, giving him an infinitely freer range of expression than is possible in revivals of the standard repertory.

When the play is on the boards, the daily performance is at once a challenge and an opportunity of working towards high standards of interpretation. The very fact that the same music is performed eight times a week can become a stimulus to do it better on Wednesday than one did on Tuesday. An infinite variety of pacing, phrasing, of nuances of color and rhythm can be attempted to make every night as new and fresh as opening night.

### Requirements for the Singer

A similar challenge awaits our young singers, once their prejudices are overcome. In fourteen years of musical experience in this country, I found that singing standards are considerably higher here than anywhere in Europe, except in Italy and possibly the Scandinavian countries. Yet this is not uniformly true of the American stage. Why are not more good American singers in the theatre today? I believe there are two reasons: first, because the new emphasis on the story makes the casting director look for acting rather than singing abilities, and, second, because many a young singer is unaware of the possibilities of artistic expression in the theatre.

Once a singer decides to attempt the career of a "singing actor," I suggest that he treat his singing only as *part* of his professional education. Every singer with a theatrical career in mind should train to be an actor. He should study the history of theatre, attend acting classes, and perform, not only in musical plays, but in "straight" plays, dramas, comedies—taking any part, however small, that comes his way. Then he should study dancing, classic ballet as well as modern dance, since many styles of choreographic expression have today become an integral part of the musical theatre. He should also be good at sports, especially fencing, which loosens every muscle of the body.

As for vocal education, in my opinion perfect training in true *bel canto* style is still part of the basic equipment of the modern singing actor. The singer

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with perfect voice placement will be able to cope with the strains of eight weekly performances without injuring his precious instrument. But since the scores for our musical plays are—at least at present—still closer to the popular than the classic medium, expert coaching in what I would call "legitimate popular singing" is essential. If the basic vocal equipment is sound, this too will bring no harm to the young singer trained in the classical manner.

**Importance of Auditioning**

Invaluable experience can be gained by auditioning for the theatre. A successful audition is still the only way to start a theatrical career, and while the very fact of supply exceeding demand makes the going obviously tough for the beginner, I must also say that, wherever I have been present at theatrical auditions, they have been held in a fair and open-minded manner.

Prerequisite to a successful audition is a well-developed audition technique. In the course of a big audition for a new play, few directors will be able to listen, for example, to a complete rendition of Vissi d'Arte, but sixteen measures of an English-language ballad, showing vocal as well as emotional range, poise, stage deportment, and ability to move well, may create enough attention to secure a small part, even among several hundred applicants. The experienced director is quick to detect the manner in which a true stage personality projects itself through a voice, and has learned to see and listen through the dreaded, yet ever-present phenomenon of stage fright.

Often, a successful audition results in an offer for a job in a chorus. The young singer who refuses this offer does not know the modern theatre. Today, all members of a cast are treated with equal respect and dignity, whether chorus singer or star. Theatre is team work, and good directors will pick only the very best for every position on the team, even if the assignment may appear small and insignificant to the one concerned.

If an "understudy" part can be added to the young singer's responsibilities, the position will be all the more attractive, for being an understudy means gaining experience and discipline by constant alertness; it also means free training under the guidance of experienced conductors and stage managers—not to speak of the ever-present possibility of rising to sudden glory, and even stardom; such was the case in the cast of South Pacific, where three understudies have taken over the leading role.

And, finally, a new generation of singing actors could be most valuable in aiding the current trend of re-stating dramatic values in the opera. The ideal to work for in the musical play—whether in the realm of opera or in that of the theatre—is to produce performers who fully master the arts of acting and of singing.

## Chavez Conducting Series

Carlos Chavez returned as guest conductor of the Mexico City National Symphony in a series of seven concerts at the Palace of Fine Arts which began on Feb. 8. Rudolf Firkusny appears as soloist in the Mozart Piano Concerto in D minor and Martinu's Concerto No. 3 on Feb. 15. On March 7 Stravinsky will lead a program of his works as guest. The series includes the premieres of Chavez's Concerto for Violin and Orchestra, with Vivane Bertolami as soloist, and his Third Symphony. Other dates in the series are Feb. 29, March 21 and 28.

## Reuter Gives Reger Work U. S. Bow

On Feb. 5, the Waukesha (Wisconsin) Symphony, conducted by Milton Weber, performed for the first time in the United States Max Reger's Symphonic Rhapsody for Violin and Orchestra. Florizel Reuter was the soloist, as he was in 1932 when the work was given its world premiere by the Vienna Philharmonic Orchestra, Felix Weingartner conducting. The Symphonic Rhapsody was left unfinished by Reger at his death in 1916, and Mr. Reuter completed it from the composer's sketches. Born in the United States, Mr. Reuter had an extensive career in Europe as a virtuoso, teacher and composer. His opera, Postmaster Wyrin, based on a tale by Pushkin, was given by the Berlin State Opera in 1946. In 1950 he returned to this country to teach at the Wisconsin Conservatory in Milwaukee, and is the concertmaster of the Waukesha Symphony conducted by his old friend, Mr. Weber.

## Schwieger to Lead Opera Festival

Hans Schwieger has signed a three-year contract to conduct the Kansas City Philharmonic Orchestra, beginning next fall. The 20th anniversary season of this orchestra, in 1952-3, will include a two weeks' festival of operas in English under his baton.


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# The "Met" Mounts Vivid New Carmen

**By Mary Craig**

THE Metropolitan Opera's new production of Carmen, staged by Tyrone Guthrie, and with *décors* by Rolf Gerard, first shown on Jan. 31 in a special performance for the benefit of the company's Production Fund, scored a decided triumph. Though at times unconventional, and shattering many traditions as to setting, this was a superb production, and dramatically from start to finish a sensational performance.

The staging of Guthrie was a revelation of what can be achieved in the more familiar operas. Recently the Così fan tutte production staged by Alfred Lunt established a new standard of superlative work for comedy. In a different style and with a score of tremendous scope, Mr. Guthrie has overcome the hazards of the melodramatic in a manner that is both lyrical and distinguished. His handling of crowd scenes is magnificent; the care given to the styling and place of each figure in the plot; the heightening of climactic suspense; the clever slowing of pace for the chief arias —all show the hand of a master of the stage.

### Departures from Tradition

Rolf Gerard plays no second lead in this Carmen production. The young designer, whose imaginative gift for scene and color is exceptional, seemed to sense the true balance between the stage and the vast rotunda of the auditorium. While he is still inclined to sacrifice depth to the stage picture, there were in these settings more feeling of perspective and vista, more space and less closing in.

The first act street is eye-catching. Using his favorite device of levels, Gerard has placed the barracks and soldiers at the foot of a wide flight of stairs leading up to factory and tenements, with the streets and alleys of the town leading in divers directions. It could be Seville; it also looked like Genoa. The accent is more realistic—squalor, wash on the line, and no romantic bridge.

In his costuming, Mr. Gerard is said to have derived inspiration from his study of Goya canvases. He has used black and bottle green for the garb of the women; black for the men and yellow uniforms for the troops. In fact, except for Carmen's rose-red second act gown, all high colors seem to have been saved, both in background and costume, for the finale.

The action at Lillias Pastia's tavern takes place under a picturesque wide-flung arbor, at the side of the inn, itself a rough shack. The following act in the mountain pass is especially effective, with peaks soaring into blue mists. Here one would have liked the traditional campfire light at least, as some of the important dialogue was sung with the faces of the cast in utter darkness.

### Last Act Sensational

The new, unique treatment of the last act should be seen rather than described. It is completely wonderful in design, direction and staging, combining the resplendence of color, of sound, of emotional impact. The quiet amphitheatre street with the tattered weather-worn posters is revealed while the prelude to the last act is played; it seems to hold a silent, menacing intensity. Then there follows a brilliant scene on the balcony of a house overlooking the street, where the gaily dressed crowds sing as they watch the procession pass below. This gives way to the corridor outside the toreador's dressing quarters, an interior room, sombre and forbidding, in which the stalking shadow of Jose follows the fearful Carmen. The murder is less operatic and more realistic than usual. The frantic appeal brings no mercy, and the knife thrust pins the woman to the wall until—a consummate touch—in her final agony she falls, pulling down with her the crimson curtain. This finale brought the audience to its feet in a furore of enthusiasm.

The choreography also deserves commendation. Blended integrally in the plot, it had point and meaning. The dancing in Lillias Pastia's tavern was cued to the blazing torches and flickering shadows of scene and story. And in the resplendant balcony setting of the last act, Janet Collins and her partner drew an ovation.

### Cast Excels

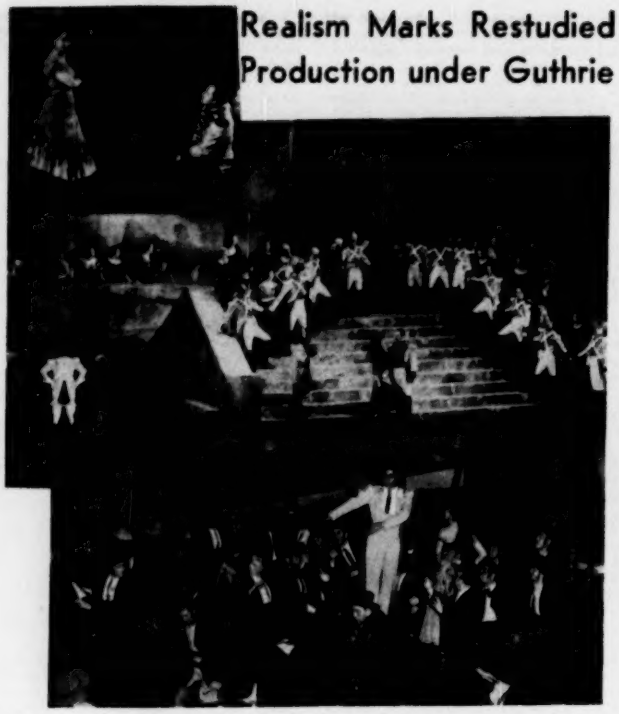
Risë Stevens in the title role gave one of the greatest portrayals of her career. Rich-voiced and resourceful, if she was not the alluring tigress of Merimée's fancy, she managed to convey, despite certain angularities of movement, the passionate force of the gypsy. In dramatic accent and vivid sincerity, Richard Tucker built his Don Jose to a climax of exciting poignancy. In the third and fourth acts the play was all his, and he rose to the challenge with splendor of voice and action. As Escamillo, Frank Guarrera looked dashingly handsome and acted well. His voice seemed, however, of smaller calibre than the part demands, and he sang more woodenly than is his wont. Clear-voiced Nadine Conner handled the Micaela role prettily and with skillful poise. The show-stopping third act aria in the smuggler's hide-out did not quite meet with its customary success, perhaps because there was too great expectancy of coming happenings on stage.

In supporting roles were Lucine Amara, a somewhat conductor-conscious Frasquita who sang clearly, but indulged in some excessive movement; Margaret Roggero, an adequate, good-voiced Mercedes; George Cehanovsky and Alessio de Paolis, doing an excellent job as Dancaire and Remendado, respectively, Osie Hawkins, a thick-toned, properly "mean" Zuniga; and Clifford Harvuot as Morales.

Fritz Reiner conducted with speed and brilliance, but the over-all effect seemed at times a little heavy-handed. One missed the effervescence of the authentic French style. However, the really fine score reading and the stirring stage work combined into a thrilling presentation. Much credit redounds to Messrs. Bing, Guthrie, Gerard and all concerned with the staging, the playing and the singing of a memorable Carmen—in sum, a great experience.

*(Continued on page 22)*

# Realism Marks Restudied Production under Guthrie



**THREE SCENES FROM THE NEW "MET" CARMEN . . . Inset, above, Risë Stevens in the title role with Don Jose (Richard Tucker), in Act II. Upper tableau, Act I, Carmen in converse with Zuniga (Osie Hawkins), while the jealous Jose watches from the top of the stairs. Lower tableau, Escamillo (Frank Guarrera) sings the Toreador Song (Act II).**

## St. Louis Presents Orchestral Premieres

ST. LOUIS, MO.—The Rachmaninoff E minor symphony and Alexander Tansman's arrangement of Bach's D minor Toccata, performed by Vladimir Golschmann and the St. Louis Symphony Orchestra, had an enthusiastic reception at the twelfth pair of subscription concerts. The soloist was Rudolf Firkusny, pianist, reengaged following his last season's success. His performance of Beethoven's C minor Concerto was vital and stimulating, and his encore, Smetana's Czech Dance, was a thrilling *tour de force*.

Nathan Milstein added to his former laurels with the Brahms Violin Concerto, played in his peerless fashion to the unalloyed joy of all concerned. In addition to Mr. Golschmann's impeccable accompaniment, his reading of Schubert's C major symphony was an enlightening experience.

### Novelties by Labunski and Brand

A first-time performance was a set of Variations for Orchestra by Felix Labunski. The many transformations of instrumentation, melodies and harmonies gave the work marked interest.

The third January concert pair was all-orchestral, with a new score by Max Brand, titled The Wonderful One-Horse Shay. This is a bright descriptive piece, with an admixture of twelve-tone dissonance. The overall effect was easy to assimilate despite its contemporary idiom.

Mr. Golschmann's direction of the Marriage of Figaro overture and G Minor Symphony of Mozart, Ravel's La Valse and Rimsky-Korsakoff's Scheherazade, completed a superbly played and thoroughly enjoyed program.

### Grumiaux in Local Bow

The Belgian violinist Arthur Grumiaux, on his first appearance here, made a favorable impression as he offered the Chausson Poème and the Ravel Tzigane. He revealed fine lyricism and brilliant technic commensurate with the demands of these two contrasting works, and as encore gave a sonata by his mentor, Ysaye. David Diamond's The Tempest overture was introduced, provided with mechanical effects which enhanced its realism. Mr. Golschmann's reading of the Beethoven "Eroica" left no facet unexplored.

The orchestra is now on a tour of six mid-western states, including Chicago, where two concerts were given in Orchestra Hall.

### Ballet and Recital

Entertainment Enterprises presented the Sadler's Wells Theater Ballet in two performances to sold-out houses. This sister organization now touring the States is top-notch in all details. Performers, orchestra, scenery and costumes are all of the highest order.

Marian Anderson was presented under the same auspices in a song recital which was; as usual, a real musical experience. Franz Rupp was the valuable accompanist. O. C.

## Greenwich House School Benefit

The Greenwich House Music School student orchestra will give its annual concert for the benefit of the Scholarship Fund on March 1 at Town Hall. Judith Burt, 15-year-old scholarship student, will be the soloist.

## Capitol Signs Pittsburgh Symphony

Glenn E. Wallichs, President of Capitol Records, has announced the signing of an exclusive long-term contract with the Pittsburgh Symphony Orchestra under the direction of its new permanent conductor, William Steinberg. This is the first American orchestra to be signed by Capitol since the inception of its classical department three years ago. The contract was negotiated by Richard C. Jones, Director of Capitol's Classical Division, and Edward Specter, manager of the Pittsburgh Symphony.

Capitol's engineering department has also developed a new method of recording which it calls Full Dimensional Sound (F.D.S.) and this innovation will be used on all forthcoming classical discs, including the Pittsburgh Symphony releases.

## Operas for Atlantic City

The Atlantic City Cooperative Opera Company, under the direction of Vasco Maria Mihich, will give a series of performances in the coming summer. The group includes some soloists and chorus members from New Jersey, but will employ visiting conductors and principal singers. The works to be staged include a revival of Bellini's Sonnambula, Cavalleria Rusticana, Trovatore, and Traviata.

## French on MENC Committee

Richard P. French, director of publication for Associated Music Publishers, Inc., has been appointed by the Music Educators National Conference as a member of the National Committee on Music Literature, Composition and Theory.

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## Louisville Forces In Bricken Novelty

LOUISVILLE, KY.—The third concert of the Louisville Orchestra, on Jan. 9 in Columbia Auditorium, brought another world premiere under the commissioning policy of the Louisville Philharmonic Society. Carl Bricken conducted his Daniel Boone, Legend for Orchestra. As the composer himself stated, the work is not program music; no definite texture appears in the occasionally thickly-flowing music, which in part is rather complex, and in general of an episodic nature. The composer's authoritative interpretation was well supported by the orchestra, and was received with enthusiasm by the audience.

**Martinu Intermezzo Repeated**

A rewarding feature of the program was the repeat performance of one of the new works heard as a world premiere last season, Martinu's Intermezzo. The excellent impression of this charming work was deepened by Robert Whitney's skilled leading of the sonorously playing orchestra.

The soloist of the evening was the tenor Harold Borden, heard in Handel's Care Serve, aria from Atalanta; Meyerbeer's O Paradiso from L'Africaine, and an encore, Le Reve, from Massenet's Manon. The artist's warm lyric voice came out best in the encore, and he was applauded warmly.

Bach's Brandenburg Concerto No. 3 in G major was given an animated rendition by the string section of the orchestra, with the able assistance of Louise Kain on the harpsichord. The program closed with a suite from Beethoven's music to The Men of Prometheus, interpreted by Mr. Whitney with devotion, and acknowledged with well deserved applause.

**New York Quartet Applauded**

Chamber music at its best was offered by the Chamber Music Society on Jan. 12 in the Playhouse. The New York Quartet (Alexander Schneider, violin, Milton Katims, viola, Frank Miller, cello, Mieczyslaw Horszowski, piano), one of the best chamber groups today and highly esteemed in this city, played Mozart's Piano Quartet in G minor (K. 478), Fauré's Piano Quartet in C minor, op. 15, No. 1, and finally, with the assistance of Philip Sklar, double bass, Schubert's "Trout" Quintet. It is impossible to single out any of those works for first place; the fine interpretation, the admirable integration of the artists, thoroughly musical projection of the melodic lines, the passion and tenderness of the nuances, gave the evening a full measure of satisfaction. The house, sold out as always when Schneider and his fellow artists appear here, responded with prolonged ovations.

DR. HANS F. KUPPENHEIM.

## Gershwin Company to Tour

The formation of the Gershwin Concert Orchestra Company, which will tour the United States and Canada, was announced with the signing of an agreement between André Mertens, executive vice-president of Columbia Artists Management, and Ira Gershwin and the Estate of George Gershwin. This tour, initiated by Mr. Mertens, will be in the form of a Gershwin Festival, and will extend from ten to 16 weeks, beginning in early February, 1953, through Ohio, Illinois, Kansas, Colorado, Oregon, Washington, Montana, Canada and back East via Minnesota and Wisconsin. The orchestra of 25 will be under Lorin Maazel. Soloists will be Jesus Maria Sanroma, pianist; Carolyn Long, soprano; and Theodor Uppman, baritone, who created the title role in Britten's new opera, Billy Budd, at Covent Garden, London. Producer of the new company will be Howard Lanin Management, Inc., of Philadelphia.

## Indianapolis Symphony Holds Drive

INDIANAPOLIS.—The Indianapolis Symphony orchestra, conducted by Dr. Fabien Sevitzy, has attracted about 30 per cent more listeners this season than last, when the attendance reached an estimated 116,000. The orchestra will also present a record number of concerts—87. Meanwhile Men's and Women's Committees opened a Maintenance Drive with a goal of $125,000 on Feb. 4 to supplement the $100,000 raised through admissions. A feature of the season has been the bow of the organization in a TV series of seven events, sponsored by local business firms, and called It's Symphony Time. In addition, a weekly radio program, Learning To Listen, was offered over WXLW, picked up in school rooms throughout the city as a music appreciation project. There is also a weekly radio program titled Orchestra Rehearsal, presented through tape recordings over WIRE, which shows Dr. Sevitzky and the orchestra in a practice session. All these are produced under the sponsorship of the Women's Committee of the Indiana State Symphony Society, Inc., as public service features.

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## Flagstad Announces Recital Retirement

An unexpected and dramatic feature of the recital given by Kirsten Flagstad in Carnegie Hall on the evening of Feb. 1 was the announcement made by the soprano from the stage that it would be her last recital here. She will, however, appear several times as soloist with the New York Philharmonic-Symphony and in Alceste at the "Met."

Mme. Flagstad was guest of honor at a dinner in the Town Hall Club, attended by some 300, on Saturday evening, Feb. 9.

The large audience, which gave her a prolonged ovation at her first entrance, protested with a concerted "No" and accorded her a final tribute of long duration. The soprano was obliged to return many times to the stage.

Mme. Flagstad in her impromptu talk paid tribute to American audiences, particularly those in Carnegie Hall, which she said were especially close to her heart. An emotional touch was added to a memorable evening of song when she paid tribute to the loyalty, help and affection of her accompanist, Edwin McArthur, who rightfully shared in the applause and saluted the diva on the forehead.

Nothing need be added about Mme. Flagstad's perfect singing technic, which makes her unique in her way of interpreting, of expressing feelings and emotions which cannot be seen in the written words and the printed music. This she did in the most moving and touching way, and, with tender warmth, in Schumann's song cycle Frauenliebe und Leben.

The first half of the program was made up of two groups of songs by Grieg and other Norwegian composers, to which Grieg's I Love You and A Dream were added as encores. After the Schumann group, this composer's Widmung was sung on the insistence of the clamoring audience. Three songs by Richard Strauss formed the last part of the printed program. Commemorating her debut at the Metropolitan Opera 17 years ago, she then sang Wagner's Du bist der Lenz and ended the evening with three American songs, of which When I Have Sung My Songs was very appropriate for her farewell recital. H. F. K.

## Students Hear Philharmonic

Groups of students from three colleges are making special trips to New York in February and March to hear the New York Philharmonic-Symphony during visits planned to cover important musical and theatrical events, supplementing theoretical academic work. On Feb. 1, students from State Teachers College, Potsdam, N. Y., heard Zino Francescatti as soloist under Dimitri Mitropoulos. A group from the University of Florida, Gainesville, heard the Sunday concert of Feb. 3, also with Francescatti. On March 9, the visitors will be from the State Teachers College, Oneonta, N. Y.; George Szell will conduct the Philharmonic, with Monique de la Bruchollerie, soloist. A second group of students from the same college will hear Bruno Walter conduct Brahms' Requiem, March 10.

## Ganz Work Has Many Hearings

Performances by a number of orchestras have been given to Rudolph Ganz' Symphonic Overture to an Unwritten Comedy, titled "Laughter . . . Yet Love," first played by the Cincinnati Symphony on Nov. 24 and 25, 1950, under the baton of Thor Johnson. The latter commissioned the work in honor of the 25th anniversary of the National Association of Schools of Music, and the performance took place during the convention in that city. The second hearing was by the Grand Rapids Symphony under Jose Echaniz on Feb. 16, 1951. Franco Autori, associate conductor of the New York Philharmonic-Symphony, gave the third performance at Chautauqua, N. Y., on Aug. 5, 1951. Vladimir Golschmann invited Mr. Ganz to come to St. Louis and conduct his overture with the St. Louis Symphony on Dec. 28 and 29 last, at which time the local critics unanimously praised his conducting and the work itself. Performances were also scheduled by the Tri-City Orchestra under Harry John Brown on Jan. 27; by the Denver Symphony under Saul Caston on Feb. 19; the Chicago Symphony under Rafael Kubelik on Feb. 28 and 29, and the San Francisco Symphony under Pierre Monteux in March.

## Hubert for Univ. of Virginia

Marcel Hubert has been appointed to the faculty of Mary Washington College of the University of Virginia, Fredericksburg, Va., for the Summer School of Music, June 16-Aug. 8. In addition to teaching cello, Mr. Hubert will coach chamber music, conduct a class in musical interpretation and work with the orchestra.


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## Manager Tells Plans For Bostonians' Tour

**By Jules Wolffers**

BOSTON.—Pleased and stimulated at European response to the transatlantic tour of the Boston Symphony Orchestra this coming spring, manager George E. Judd told a group of Boston newspaper critics some of the results of his recent journey to Europe.

The orchestra will leave April 28 and return May 27, opening in Paris May 6 under the orchestra's music director, Charles Munch. Pierre Monteux, who will share the conducting assignments with Mr. Munch, will conduct the orchestra at the Champs Elysees on the 8th, just 39 years after he first introduced Stravinsky's Sacre de Printemps to Parisian ears.

Stressing the non-commercial nature of the tour, Mr. Judd stated that the orchestra has been chosen to perform at the Congress of Cultural Freedom by American representatives of the enterprise. The Boston manager paid high praise to Nicholas Nabokov, executive secretary of the group, and to Julius Fleischman, of Chicago an active member of the American committee. The person or persons who have underwritten the tour remain anonymous. It is expected that part of the expenses will be met by ticket sales and through other means.

After the Paris concerts the orchestra will play in the Hague, Amsterdam, Brussels, Strasbourg and in London. The schedule calls for two concerts every three days It is considered probable that there will be concerts in other countries also, but news of these must await release from official sources, to come later.

The concerts will indicate the cultural progress in music of the United States. They are meant to be more than just a series of concerts and in keeping with the general aims of the Congress of Cultural Freedom most of the concerts will present 20th century music in whole or in part.

Closing concert of the tour will be in London where the BBC will broadcast the entire performance.

### European Highlights

During the thirteen days of his journey, Mr. Judd found time to take a busman's holiday of attending five orchestral concerts. He lauded the quality of the winds in the Paris Conservatoire Orchestra and praised the high level of the Amsterdam Concertgebouw Orchestra.

Particularly inspiring, he found, were the friendliness and interest he encountred everywhere. Representatives from more cities than can possibly be included in the three-week tour have expressed a desire to hear the orchestra.

When informed in Boston that the orchestra will play in London, Sir Thomas Beecham, currently guest conducting the orchestra, expressed intense gratification together with the hope that the orchestra will find time to give more than one concert only while in the English capital.

News of the results of Mr. Judd's trip was given to the orchestra personnel immediately after a rehearsal and Sir Thomas was an interested auditor.

It must also be stated that, as a whole, the Hub is taking the news quite calmly.


# Samuel Margolis

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## Miami Opera Guild Gives Manon

MIAMI, FLA.—Massenet's Manon received two performances here on Jan. 12 and 14 by the Miami Opera Guild, with a cast headed by noted artists, including Anne Bollinger, Bruno Landi, Martial Singher, Adrian La Chance and Fernand Martel. The minor roles were capably entrusted to talented local singers, among them Edward Doe, who assumed the dignified makeup of the Comte des Grieux. Pietro Cimara conducted a noteworthy musical reading.

Mr. Landi, who replaced the indisposed Tagliavini, revealed a lyrical style as des Grieux. He sang in Italian while the others used French. Miss Bollinger's Manon was youthfully charming and disclosed freshness of interpretation. Mr. Singher's Lescaut achieved the most artistic characterization. Mr. La Chance also excelled. Their superb musicianship and intelligent phrasing were particularly notable. Messrs. Martel, Doe and various local artists brought warmth and sincerity to their respective roles.

The Guild's fine chorus, trained under the personal supervision of Dr. Arturo di Filippi, director of the opera organization, was excellent. Anthony L. Stivanello staged the presentation with striking effect. Jack Schleeman was the scenic artist; Bruce Davis, the chorus master; and Harry Joslin the stage manager. The opera was repeated in Ft. Lauderdale on Jan. 17. J. C.

## Melchior at Palace Theatre

Lauritz Melchior opens an engagement at the RKO Palace Theatre, New York, on Feb. 28. He is to appear as star of the new stage presentation for only two weeks, as previous commitments prevent his engagement from being extended.

## Philadelphia Has Conductors' Review

**By Samuel L. Singer**

PHILADELPHIA.—Eugene Ormandy's mid-season vacation (a busman's holiday, as usual) provided guest appearances with the Philadelphia Orchestra by Victor de Sabata, Sir Thomas Beecham and Paul Paray, all of whom presented works that were new or virtual novelties to the Quaker City.

Paray, contributing his services for a Pension Foundation concert, conducted a French program that was a delight both for its performance and its catholicity. Opening with the Roi d'Ys Overture of Lalo, and closing with excerpts from Berlioz's Damnation of Faust, it contained the season's second performance of the Franck Symphony. Paray's interpretation was spare, almost lithe, and not sentimentalized. Eliane Richepin, pianist, in her North American debut revealed an affinity for the Ravel Concerto in G in the two fast movements, but the slow movement struck this listener as colorless and off balance. Duruflé's Tambourin had a measure of charm and a flash of Oriental color. It ably fulfilled its title.

Sabata presented two unfamiliar works after an unhurried and crystal-clear reading of Beethoven's Second Symphony. These were a suite from Casella's ballet La Giara, and Creston's Two Choric Dances. The Casella work, in which the off-stage tenor solo was sung by Andrew McKinley, was often exciting and always interesting. The Creston dances likewise impressed with their skillful writing, power and abandon.

Sabata's earlier program featured Schumann's Rhenish Symphony and Menotti's Apocalypse, a colorful work of biblical inspiration, distinctive for facility of orchestration rather than thematic originality.

**Beecham Is Guest**

Another seasonal highlight was the all-too-short tenure of Beecham—one program. Mozart's Haffner Symphony and the Sibelius Sixth were given model interpretations. The novelty here was a suite from Lord Berners' ballet The Triumph of Neptune, a listenable and varied series of nine episodes, with style and a measure of originality. Robert Grooters was the incidental baritone soloist.

Another novelty was conducted by Ormandy—Hans Haug's Passacaglia, a well-written work both thematically and technically. This program also featured the New World Symphony and a second attractive suite from Virgil Thomson's Louisiana Story music, entitled Acadian Songs and Dances.

**Visiting Ensembles**

The Boston Symphony Orchestra, in its annual concert for the Philadelphia Forum, was conducted by Ernest Ansermet, whose reading of the Beethoven Fifth Symphony was finely detailed but always in perfect proportion. The same appraisal is true of Hindemith's Nobilissima Visione, where the final Passacaglia was the epitome of clarity. Ansermet fooled the audience by running together Stravinsky's Baiser de la Fee and Chabrier's Joyeuse Marche, presumably proving his point that the two are closely related.

The Virtuosi di Roma, another welcome group, repeated the tremendous success of its initial concert last season but to a far larger audience. Presented on the New Chamber Orchestra series, it scored in a program almost wholly devoted to Vivaldi.

**Operatic and Ballet Fare**

The Metropolitan Opera gave Gianni Schicchi, allegedly in English, and Salomé, with Ljuba Welitch in good voice. Hers was another vocal triumph, but weight gained in three years lessened the visual impact of her performance. Fritz Reiner made the Strauss score breathe fire. . . . First-rate singing marked the Philadelphia La Scala Opera performance of Aida, with Herva Nelli, Fedora Barbieri, Giovanni Mazzieri and Robert Weede. Carlo Moresco conducted.

The Ballet Russe de Monte Carlo danced to three full houses under Philadelphia Forum auspices. Besides such favorites as Swan Lake, Scheherazade, Graduation Ball and Beau Danube, the company gave Tchaikovsky's Romeo and Juliet with Oleg Tupine and choreographer Yvette Chauviré miming the title roles. Birthday, another novelty here, was moderately effective. The ensemble lacked precision in several ballets. Paul Strauss was the able conductor. . . . Another visiting dance ensemble was that of Uday Shan-Kar, who once more charmed with his Indian terpsichore and instruments. Emma Feldman presented Shan-Kar and also William Kapell in a recital that highlighted Pictures at an Exhibition and revealed the pianist as a technician of increasing interpretive maturity.

The Stringart Quartet is midway in a successful series of Sunday evening Coffee Concerts, at which smoking is permitted, and coffee is served at intermission time. More important—and satisfying—is the group's playing of classical and contemporary quartets, showing appreciation of their varied styles.

## WHO'S WHO in CONCERT PROMOTION

**RALPH W. FROST,** Director of University Concerts, Inc. (non-profit), University of Tennessee, Knoxville, and Corresponding Secretary of the National Association of Concert Managers. Mr. Frost also appears as speaker on music before many groups. Special "likes"—symphony orchestras, pianists, vocalists, choruses; he dislikes jazz and hillbilly numbers. Among the Frost hobbies are song leading, photography, dabbling in "magic," and travel. Besides his many music affiliations—he was President of the Knoxville Symphony Orchestra in 1948-49 and 1949-50—Mr. Frost is in his 25th year as full-time Director of Religious Activities at the University of Tennessee.

# GRACE HOFFMAN

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## METROPOLITAN OPERA

(*Continued from page 16*)

### Hotter Is New Gunther

In the Goetterdaemmerung of Jan. 22, Hans Hotter portrayed Gunther, for the first time at the Metropolitan with plausibility and vigor. His vocalism had sensibility and conviction, despite a few unclear tones. Blanche Thebom was the Waltraute and sang her more dramatic passages effectively, though some of her softer lines sounded weak. The second Norn was sung by Martha Lipton, and the third Norn by Lucine Amara. The rest of the cast was familiar, with Astrid Varnay as Bruennhilde, Regina Resnik as Gutrune, Dezso Ernster as Hagen, Set Svanholm repeating his youthful and exuberant Siegfried. Fritz Stiedry again conducted admirably. H. W. L.

### Harshaw Triumphs as Bruennhilde

Since genuine dramatic sopranos for the demanding Wagnerian parts are rarities all over the world, the advent of a new, exciting and vocally splendid Bruennhilde in Goetterdaemmerung on Feb. 1 was reason for jubilation. Margaret Harshaw, who sang the part for the first time, gave not only a stunning account of her vocal abilities, but a dignified and stylistically impeccable histrionic interpretation. Her voice flowed richly and warmly, and the various stages of emotional projection were convincingly negotiated. This portrayal of Bruennhilde had grandeur, intimacy, humanity and warmth. No wonder that the listeners bestowed a long ovation on the artist.

Others newly assuming their parts were Elisabeth Hoengen as Waltraute, a laudable effort marked by intelligent singing, and Alois Pernerstorfer in a fine characterization as Alberich. Irene Jessner joined the ensemble as Gutrune. The otherwise familiar personnel, with Set Svanholm, Siegfried, Paul Schoeffler, Gunther, Dezso Ernster, Hagen, assisted by the other members of the ensemble, and the effective conducting of Mr. Stiedry, added to the success of the memorable evening. H. W. L.

### Other Cast Changes

Dorothy Kirsten sang her first Violetta in Traviata this season on Jan. 23, and Giuseppe Valdengo portrayed his initial Germont for the year. The soprano gave her usual smooth vocal portrayal and stunning visual performance. Mr. Valdengo was a dramatic Germont.

**MARGARET HARSHAW as Bruennhilde in Goetterdaemmerung.**

Gilda was assumed by Genevieve Warner, American soprano, on Jan. 25—her first major role with the company. She discharged the lyric portions especially with skill and rich tone. The Manon cast of Jan. 26 listed Frank Valentino as a new Lescaut, a substantial and well studied impersonation, while Giacinto Prandelli added to his many "Met" assumptions that of Des Grieux. His singing excelled in phrasing and tone production. Eleanor Steber scored as the heroine as did Nicola Moscona as Count des Grieux.

A new Amneris in Aida on Jan. 29 was that of Fedora Barbieri whose tones were filled with fateful inflection, and whose darkly dramatic portrayal won a long ovation at the close. Norman Scott, American basso, assumed the role of the King for the first time with the company—a generally laudable, if not wholly finished portrayal—and Margaret Reggero sang the music of the Priestess.

### Welitch Sings Musetta

On Jan. 30, in Puccini's La Boheme, Ljuba Welitch appeared as Musetta for the first time before an American audience. Her riotous interpretation of the role of that easy lady seemed to belong to the more obvious type of stage show, rather than to serious opera. The exaggeration in acting was not without influence on the vocal performance. Yet the audience—at least a group of ardent admirers—did not seem to mind these flaws.

Dorothy Kirsten as Mimi acted well and, above all, sang beautifully. Ferruccio Tagliavini's Rodolfo was musically perfect. Paolo Silveri sang his first Marcello with the company, a routined and well considered portrayal. Alberto Erede interpreted the music excellently. H. W. L.

### Rivera Scores in Bow as Lucia

The performance of Lucia di Lammermoor on Feb. 4 served as a vehicle for the debut of the personable young Puerto Rican coloratura, Graciela Rivera, in the name role. Miss Rivera withstood the strain of a difficult "Met" debut in highly commendable fashion, and won enthusiastic audience response. She possesses unusual talent and emotional gifts for opera; her style is one of restrained grace and charm. It was especially notable that her voice carried without any forcing. There is a very considerable degree of coloratura beauty in her work, though her tones are not of large proportions. Her upper register particularly is employed with a freshness and naturalness that is not frequently heard in this city. Miss Rivera had appeared earlier this season with the New York City Opera.

Jan Peerce as Edgardo for the first time this season was in excellent voice and most convincing. The balance of the familiar cast included Renato Capecchi, Thelma Votipka and Nicola Moscona. Fausto Cleva conducted effectively. M. C.

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### Otello Revived at "Met"

Verdi's Otello was revived at the Metropolitan on Feb. 9 (matinee) under the baton of Fritz Stiedry, Ramon Vinay singing the title role; Leonard Warren, Iago; Eleanor Steber, Desdemona; Thomas Hayward, Cassio; Martha Lipton, Emilia. In other roles were Paul Franke, Lubomir Vichegonov, Osie Hawkins and Algerd Brazis. The staging was by Herbert Graf. A review will appear on March 1.


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# Dance Attractions Gaining in Popularity

By Rosalyn Krokover

During the last decade or so the dance, as a concert attraction, has gradually become firmly intrenched in this country. While undoubtedly a great deal of its popularity has been earned by the gifted protagonists who have been working tirelessly over the years to keep the public aware of the art, there is also another contributing factor to be considered—the trend toward what may loosely be termed "entertainment" in the concert field throughout the country. It has been felt by some New York managers that a series of serious concert programs by individual artists is not enough to interest a wide audience, and that this type of program must be supplemented by lighter attractions. Hence, buyers throughout the country are offered long lists of variety programs under the heading of "Special Attractions." This, actually, is where the dance comes in for its share of benefits. New units are formed each year and on the major concert listings one finds virtually everything but the modern interpretative dance.

Columbia Artists Management has assembled a wider variety of units than it has ever had before. It is headed by a Ballet Russe de Monte Carlo Concert Company numbering 20 persons, carrying a two-piano accompaniment. This may very well be what has been salvaged from the Ballet Russe de Monte Carlo since Danilova gave her final performance with the company on Dec. 30 in Houston and Frederic Franklin, its other leading member, has announced this to be his last season, and that he will appear next year with Slavenska's Ballet Variante. Serge Denham, director of the Ballet Russe de Monte Carlo since 1938, continues as the director of the concert company. No dancers are announced for the new group and the only item in the repertoire mentioned is Gaité Parisienne.

### Jacob's Pillow Dance Festival Group

Another new attraction is a collection of Jacob's Pillow regulars including Ted Shawn, La Meri, Richard and Flora Stuart, Myra Kinch, and an as yet unnamed ballet duo. Just how a program with some semblance of continuity can be created with the wide variety of dance styles this group has to offer will be interesting to follow.

Federico Rey and Pilar Gomez have been re-engaged, while Janet Collins, premiere danseuse of the Metropolitan Opera Ballet, will be seen under the auspices of this organization for the first time.

### Svetlova and Mata and Hari

Svetlova and her group of two assisting dancers and a pianist continues to be as popular as ever and has signed for the eighth consecutive season under the same management. She has also been appearing with the New York City Center Opera Company. Mata and Hari and Company of Dance Satirists have also become more or less a permanent attraction for the organization.

### Hurok Has Major Ballet Companies

The Sadler's Wells Theatre Ballet, the company appearing in the country this season, will again be available during 1953-54. Hurok is currently booking the New York City Ballet. This company leaves for a six-month tour of Europe immediately after its five-week season at the City Center which opened on Feb. 12. Ana Maria's Spanish Ballet rounds out the impresario's list.

### Kitchell Continues with NCAC

Iva Kitchell, the dance satirist, is again being booked by NCAC. Her tours now have been extended to include South America and she continues to be virtually the only individual performer in the field who can keep her audience amused and entertained for an entire evening with just the aid of an accompanist. The accompanist, in this case, is Harvey Brown who also composes a great deal of Kitchell's music.

### Musical Artists Management

Jose Limon and Dance Company and Jean Leon Destine, both leaders in their respective fields are being booked most successfully by Musical Artists Management. Limon's company consists of Lucas Hoving, Ruth Currier, Betty Jones, Letitia Ide, guest artist Pauline Koner, and musical director Simon Sadoff. This group has the good fortune to have Doris Humphrey as its artistic director. Destine travels with his Haitian Dance Group and their program is titled, Fiesta in Haiti.

### Modern Dancers Active

In addition to Limon, three other leading exponents of the modern dance—Jane Dudley, Sophie Maslow and William Bales—continue to be active. Their recent recital at the Y, in which they were assisted by a group of dancers, was a complete sell-out. A popular dance-duo in the modern dance field is Emily Frankel and Mark Ryder.

### Ethnologic Dancers

La Meri's Ethnologic Dance Center continues to present lecture demonstrations regularly. Marcus Blechman, the photographer, gave two lectures recently and Matteo Vitucci will speak on European National Dances and Folk Lore on Feb. 29. La Meri, herself, is actively engaged in concertizing with her partner, Di Falco, in addition to running her school.

Juana will return to this country and will be seen here in concerts for the first time in three years; she has been concertizing exclusively in Europe under the management of Guido Carreras.

Leticia Jay gave a program of Hindu, Balinese, Javanese, Siamese and Burmese Dances at the Carnegie Recital Hall on Feb. 10.


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# RADIO, TELEVISION

## WNYC Opens American Festival

The annual Festival of American Music broadcast over WNYC, New York Municipal Station, between Feb. 12 and 22, this year will include more than 100 programs, devoted to many forms of American works, from symphony to jazz. As before, many first hearings will be a feature, some 50 new scores by composers including George Kleinsinger and Elie Siegmeister being scheduled. In addition, there will be free public concerts in Carnegie Hall, Town Hall, Carl Fischer Auditorium, Third Street Music School Settlement, McMillin Theatre of Columbia University, and the Auditorium of the Fifth Avenue Public Library.

At the opening concert emanating from Town Hall on Feb. 12, Mrs. Serge Koussevitzky, widow of the renowned conductor of the Boston Symphony, presented a scroll to Mayor Vincent Impelliteri in the name of the Koussevitzky Music Foundation, commemorating the tenth anniversary of the festival and recognizing WNYC's "distinguished service to American composers and its outstanding contribution to the cause of contemporary music."

## Reiner, Ormandy Lead NBC Orchestra

Two guest conductors appeared at the helm of the NBC Symphony Orchestra on Jan. 19 and 26. Fritz Reiner was heard on the former occasion in a well contrasted list, offering Debussy's Petite Suite, Two Rumanian Dances by Bartok, Ravel's Tombeau de Couperin and Strauss' Till Eulenspiegel. He gave readings of delightful transparency, lightness and elegance, and the orchestra followed his inspired direction with apparent gusto.

Eugene Ormandy on Jan. 26 gave Hans Haug's Passacaglia its first broadcast performance. The Swiss composer in this work gives proof of excellent craftsmanship, of his contrapuntal mastery and melodic inventiveness. Without being unduly dissonant, the score speaks a contemporary idiom, a language which is articulate, clear and precise, and it had a success. The rest of the program was devoted to Rachmaninoff's Symphony No. 2, in E minor. Mr. Ormandy's reading was persuasive in its colorfulness, appealing warmth, and consummate plasticity of structural design. The reading evoked great enthusiasm from an audience which filled Carnegie Hall.

H. W. L.

## RADIO NOTE BOOK

NBC: Virginia Morley and Livingston Gearhart, duo-pianists, appeared on the second program of NBC's series Television Recital Hall on Jan. 23. . . . Guido Cantelli returned to the NBC Symphony Orchestra to start a five weeks series, Feb. 2. . . . Eugene Conley appeared as guest of the Voice of Firestone, Howard Barlow, conductor, on Jan. 28. . . . On Feb. 4 Ezio Pinza returned for a guest appearance on the Telephone Hour, singing excerpts from Verdi's Don Carlo. . . . Michael Rabin, 14-year-old violinist, guested on NBC's Television Recital Hall on Jan. 30. . . . Moura Lympany appeared on the Television Recital Hall Feb. 6. . . . Puccini's opera The Cloak (Il Tabarro) was the fifth presentation of the NBC Television Opera Theatre on Feb. 14. Elaine Malbin, Robert Weede and David Cunningham played the principal parts. Peter Herman Adler conducted, with Hans Busch as stage director.

WNYC: A series of three broadcast artist recitals and a concert opened on Jan. 26 from the Concert Hall of the Third Street Music Settlement School. The artist recitals feature members of the faculty and the concert will be played by the student orchestra and chorus under the direction of Julius Rudel, director of the school. . . . The City Amateur Symphony Orchestra, under Franz Bibo, was heard in a recorded broadcast on Jan. 28. The actual concert took place on Jan. 27 in the auditorium of the American Museum of Natural history. . . . Naomi Ornest, soprano and Doris Frerichs, pianist, were featured artists on the Mu Phi Epsilon Musicale on Feb. 2. . . . A Karl Weigl birthday anniversary program was broadcast on Feb. 6. Participating, besides the widow of the Austrian composer, who accompanied the tenor Ernst Wolff in three songs, were Claude Frank, pianist, and Zvi Zeitlin, violinist, playing Weigl's Sonata in G major No. 2 for violin and piano. Theo Salzman, cellist, presented Weigl's Wild Dance, assisted at the piano by Mrs. Weigl. . . .

A Little Symphony for Strings and Piano by Peter Pindar Stearns, fourth-year student in composition at the Mannes Music School, will be broadcast on Feb. 18 (8:30 p.m.) by the school orchestra conducted by Carl Bamberger. The composer is the son of the late Theodore Stearns and a pupil of Bohuslav Martinu. . . .

## Jakobson, Manager, in U. S.

George A. Jakobson, now in his second season in the United States as a manager of concert artists, came to this country with a background of experience in this field in Middle Europe. From 1947 through 1950 Mr. Jakobson, who is a licensed concert and theatrical producer under the Governments of Western Germany and Austria, was manager of the Salzburg Municipal Theatre, and in charge of engaging artists and making tour arrangements. Prominent artists and groups he presented included Hans Hotter; the late Maria Cebotari; the Bavarian State Opera Orchestra under Georg Solti, who this year won success at the Salzburg Festival; and the Salzburg Marionettes. Mr. Jakobson came to America in August, 1950. Among artists under his management who have attained recognition here is Carmen Berendsen, violinist.

# Hindemith, Honegger Novelties in Hub

**By Jules Wolffers**

BOSTON.—There are signs that Boston's recital season, which ground almost to a halt in mid-winter, is beginning to compete again on more even terms for a share of the public's leisure time.

For the Aaron Richmond "Celebrity Series," Solomon won an ovation at Symphony Hall for the penetrating and musicianly aspects of his pianistic art. Across the street, in Jordan Hall, Demeter Zachareff presented Eugene Conley in a home-coming recital before a good-sized audience. The tenor pointed up his Metropolitan Opera affiliations by building his list largely around well-known operatic favorites, but evidently this was exactly what his well-disposed audience wanted. He was forced to many extras including still more opera. In the evening, back to Symphony Hall, where the Cecilia Society under Willis Page dispensed with all the scenic pomp and glory of Verdi's Aida to give it in concert form. With a skilled orchestra and a 100-voice chorus supporting (and sometimes drowning out) soloists Carl Nelson, Paul Tibbetts, Susan Griska, Mary Kresta, Norman Fontaine and Norman Atkins, the performance became more than just a curiosity.

At Jordan Hall, a fine recital by the guitarist, Andres Segovia, held a capacity Aaron Richmond audience in rapt attention. The same hall housed the season's second program of the conductorless Zimbler String Sinfonietta for a well-played and interesting program. After the Corelli "Christmas" Concerto, Messrs. Ralph Gomberg, oboe, Joseph de Pasquale, viola, and Samuel Mayes, cello, were joined by soprano Phyllis Curtin, for a clean and clear exposition of Hindemith's short cantata, Die Serenaden. Listed as a first American performance was a Concertino for Trumpet and Strings by the Danish composer Knudage Riisager. With Roger Voisin giving an excellent reading of the idiomatic solo part, the audience just sat back and enjoyed the unpretentious but pleasurable and entertaining little piece. Closing work was Copland's Two Pieces for String Orchestra done with fervor and distinction.

Jordan Hall also witnessed a successful recital by the French pianist, Monique de la Bruchollerie, soon after her first American appearance as soloist with the Boston Symphony.

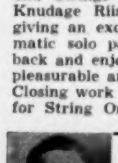
That orchestra, still without the services of music director Charles Munch, has been quietly preparing for its forthcoming European tour while continuing with its extensive schedule. With Ernest Ansermet, its "regular" guest conductor for this season at the helm, William Primrose played the first Boston performance of Bartok's finely grained Concerto for Viola and Orchestra in splendid style. Harold in Italy, by Berlioz, was given vigorous life by Ansermet with Primrose nonchalant and at ease in the solo viola sections he has done, one wonders, how many times? Stravinsky's Le Baiser de la Fée closed this stimulating concert.

### Beecham on Podium

The following 13th pair of subscription concerts saw that marvel of conducting aplomb, Sir Thomas Beecham, give smooth-paced and controlled readings of his own arrangement of a suite taken from Handel's "Il Pastor Fido," the Sibelius Sixth, Summer Night and Marche Caprice by Delius, and the Suite from Rimsky-Korsakov's "Coq d'Or."

And, for the 14th pair, back to Mr. Ansermet who introduced Honegger's Monopartita to American audiences for the first time. The succession of short sections flowing on uninterruptedly are challenging, if somewhat stark, with a logical and well-balanced formal structure. A revival of the same composer's famous "Pacific 231" was an ideal programmatic team-mate for the absolute Monopartita.

New to Boston audiences was the Belgian violinist Arthur Grumiaux, who, in that dangerous pitfall of a concerto, the Mozart in G, K. 216, fell a little short on Friday, but retrieved himself gloriously the following evening. At both performances his work in Ravel's Tzigane came close to the definitive. Bach's D Major Suite opened, and the Ravel La Valse closed the colorful concert.

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**Louis Biancolli in the N. Y. World-Telegram:** "Penetrating insight into most of the works presented. She played confidently, with considerable polish and technical excellence."

**Springfield, Vt., Reporter:** "Topped any pianist heard here in recent years."

**Tulsa, Okla., Tribune:** "Depth of power and originality of interpretation in a program of virtuoso stature."

**Pueblo, Colo., Journal-Courier:** "In her Liszt's Fantasia with the Pueblo Civic Symphony, Miss Mercur gave the type of performance that is winning her increasing fame."

**Christian Science Monitor, Mexico City:** "Excellent recitalist."

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**Northeastern State College, Okla.:** "Of all the artists booked here in recent years, Miss Mercur made the most outstanding hit during our two day Music Festival. Besides her recital, her Piano Clinic was inspiring to the 300 piano teachers and students who came from twenty towns."

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# NEW YORK CONCERTS

## CARNEGIE HALL

**N. Y. Philharmonic-Symphony, Guido Cantelli** conducting, Jan. 24, E.—The young Italian guest maestro again revealed notable control of his orchestra, down to the finest interpretative and technical detail. His modest personality, charming manner and generous attitude toward his musicians were other winning factors of his conducting. The evening began with a spirited reading of Rossini's colorful Semiramide Overture, followed by Lalo's Symphonie Espagnole for violin and orchestra, played by Isaac Stern. His luscious intonation, instrumental mastery and incisive musicianship scaled the apex of virtuosity, though one questioned the selection of this work for a violinist of his artistic stature. The orchestral support was not at all times sure; Mr. Cantelli consulted the printed score only for this number.

A novelty, Busoni's Berceuse Elegiaque, op. 42, scored for reduced orchestra, proved a slow-moving impressionistic work devoid of great originality or inspiration. Audience reaction was polite.

The program ended with a dramatic performance of the Moussorgsky-Ravel Pictures at an Exhibition, the ten scenes of which received a brilliant proclamation by the orchestra. Mr. Cantelli shared with his players a tumultuous ovation after the impressive finale. H. I. B.

Jan. 27, A.—With Nicole Henriot as soloist, Liszt's Piano Concerto No. 1, in A flat major received an inspired, brilliant and completely absorbing interpretation, greeted with an ovation. Guido Cantelli, whose last appearance this season with the Philharmonic coincided with this excellent pianist's performance, was a sensitive accompanist, the orchestra giving responsive support. The rest of the program was identical with that of Jan. 24 H. W. L.

**N. Y. Philharmonic-Symphony, Dimitri Mitropoulos** conducting, Jan. 31, E.—Zino Francescatti was the much feted soloist of this Philharmonic concert, which also marked the return of Mitropoulos as conductor after his mid-season vacation. Francescatti played Bruch's G minor Concerto for violin and orchestra with elegance and consummate technical proficiency, and was able to project the rather dated musical content of the piece in such a way that it made for delightful listening.

Mr. Mitropoulos opened the evening with a Couperin-Milhaud Prelude, a well orchestrated adaptation, and ended the concert with a dramatic reading of Franck's Symphony.

The novelty was a Sinfonia in two parts by Leon Kirchner, regarded as one of the most promising younger American composers. His Sinfonia justifies the high expectations, though it is not as yet the mature work he will write one day. It is music of imagination, attractive in its colorful and original sound, though less strong in its structural design. The performance by Mr. Mitropoulos and the orchestra was excellent in its clarity and sensuousness of tonal production. The composer took bows from the stage. H. W. L.

Feb. 3, A.—César Franck's perennially stimulating Symphony and Tchaikovsky's ebullient Concerto for Violin and Orchestra, featuring Zino Francescatti as soloist was the melodic fare offered by the Philharmonic at its Sunday matinee. Mr. Mitropoulos, his orchestra and Mr. Francescatti were in top form. The symphony yielded up a mine of rich sounds under the distinguished maestro. To the concerto the violinist brought his familiar luscious tone and elegant style. H. I. B.

**Philadelphia Orchestra, Victor de Sabata** conducting, Jan. 22, E.—The noted Italian guest opened his list with Mozart's Overture to the Magic Flute, followed by Schumann's "Rhenish" Symphony. His interpretations of these works were strangely opaque, lacking not only in coloristic charm, but frequently—a fact astonishing with such a dramatic leader—drive, sweep and tension.

A feature of the concert was the New York premiere of Gian-Carlo Menotti's Apocalypse. In this, his first purely orchestral work, Mr. Menotti has contributed a symphonic composition reminding one of the frescoes of a Renaissance master such as Veronese. Possessing color, space, grandeur but little depth, this is decorative music, technically of high quality, melodic, imaginatively scored, and poetically conceived but also somewhat theatrical. The excellent performance met with much applause.

Strauss' Till Eulenspiegel's Merry Pranks, closed the evening. H. W. L.

**RCA Victor Symphony, Jose Iturbi** conducting from piano, Feb. 2, A.—The redoubtable Spanish pianist-conductor, set himself a herculean task at this "special event." He performed on the piano while conducting four concerti to the delight of a capacity audience. The works played were Mozart's Concerto in D minor (K. 466), Beethoven's No. 3, C minor, op. 37, Mendelssohn's No. 1, op. 25, G minor, and Liszt's monumental No. 1, E flat. Each item received a dashing interpretation, the climactic point coming in the closing Liszt work, which literally "brought down the house." The resounding demonstration showered on Mr. Iturbi drew him forward numerous times to bow with his instrumental associates. Truly an exhilarating afternoon. H. I. B.

**Yehudi Menuhin**, Feb. 4, E.—Mr. Menuhin gave the world premiere of the Concerto in D minor for violin and string orchestra by Mendelssohn about 130 years after it was written. It is the composition of a 13-year-musician, but shows the handwriting of a genius in every bar. Among the features are the rhythmic delicacy of the widely spaced first movement, the fine and imaginatively warm lyricism of the Andante non troppo, and the fanciful vivacity of the final Allegro. The work and its performance was received enthusiastically. One feels that this score will prove a valuable addition to the violin repertoire.

So will the other world premiere of the evening, Ben-Haim's Sonata in G for violin alone. The Israeli composer has written in what one could call the "Mediterranean vernacular." The first movement is a dramatic rhapsody; the second, an expansive lyric interlude, and the closing Hora completes an integrated, gratifying musical work, especially if negotiated with the devotion, dexterity and musicianship of Mr. Menuhin.

The Tartini "Devil's Trill" Sonata, with Hugo Kauder's string orchestra accompaniment; Bach's unaccompanied Sonata in C major, and four shorter works were received with abundant enthusiasm. Leon Pommers was the skilled piano accompanist for the latter numbers. H. W. L.

**Choral Concert, Robert Shaw** conducting, Jan. 27, E.—The second evening of the Choral Masterwork series offered by the Robert Shaw Chorale and the RCA Victor Symphony Orchestra was devoted to a performance of Bach's Mass in B minor. The performance aimed to recapture the original acoustical volume of those given in Bach's time; the chorus was limited to 45 members, the size of the orchestra was cut down, and a pipe organ installed to preserve the original coloring of the sound.

Granted that the interpretation was faithful in its historic implementations, such a monumental work in 1952 has to appeal to listeners with ears conditioned to the sounds of their time, especially in concert halls built to house music written for the huge apparatus of our day. Nevertheless, it is a tribute to the greatness of the Mass that it withstood this treatment and emerged at many moments, as a production of compelling power. The solo singers contributed commendable efforts, if all of their work was not technically ideal. H. W. L.

*(Continued on following page)*

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## NEW YORK CONCERTS

*(Continued from preceding page)*

**Feb. 3, E.**—Robert Shaw's Choral Masterwork Series continued with an evening which presented the Crane Chorus and Orchestra from the State University Teachers College, Potsdam, N. Y., as welcome guests. Under the inspiring leadership of its regular conductor, Helen M. Hosmer, who had trained this ensemble into an integrated, fine instrument, a smaller choral group sang Josquin de Prés' Miserere (Psalm 50), followed by the local premiere of Norman Dello Joio's A Psalm of David on the same biblical text. The modern work was also based on Josquin's theme and structural ideas in a characteristically 20th century setting of the same psalm. Mr. Dello Joio, with his notable talent for melodic ideas and dramatic coloring, has written a grateful choral work, effective in its rich sounds and moving in its relative simplicity. Commissioned by the Crane Department of Music, it was received with great applause by the audience. The composer took bows from the stage, joining Miss Hosmer and the excellent singers.

The first half of the evening was devoted to Hindemith's Apparebit Repentina Dies and Brahms' Naenie. In these works, Robert Shaw conducted the ensemble. While the Hindemith seems magistral and often dry in its contrapuntal abundance, Brahms' composition again beguiled with its lyric flow and warm romantic appeal. H. W. L.

**Byron Janis,** Jan. 21, E.—The American artist, after an absence of two seasons from the local concert scene, returned with renewed proof that he is one of the most richly endowed young pianists of the day, with remarkable technical equipment, great range of color effects, and pronounced musicianship. If these virtues do not always come to realization, one may charge the fault in large part to his youth. Mr. Janis began his program with Mozart's Rondo in A minor (K. 511), given a very romantic reading. In Beethoven's Sonata in D major, op. 10, No. 3, he showed his mettle as a musician—revealing in the corner movements a keen sense of structure, and in the Largo, lyricism and introspective feeling. His technical brilliance emerged impressively in Kabalevsky's Sonata No. 2, though the work was musically hardly worth the effort, and there was a temptation to indulge in excessive dynamic contrasts. However, Mr. Janis' sensitiveness allowed him to give distinguished readings of four Chopin selections and two Preludes by Debussy. With Johann Strauss' Blue Danube transcribed for the piano by Schulz-Evler, the evening ended with dazzling pyrotechnics. The audience clamored for more and received several encores. H. W. L.

**Giovanni Bagarotti,** Jan. 23, E.—In the second concert of the complete cycle of the Mozart violin concertos, the experienced violinist conducted a small orchestra and played solo parts in three works, the A major Concerto (K. 219), the D major (Adelaide), and the Sinfonie Concertante in E flat (K. 364). Forthrightness, firmness and a bright, if penetrating, tone were evident. An abundance of details was well handled; variety of phrase was attained through the skillful inclusion of staccati and semi-staccati, but at times the emphatic equalization of important rhythmic accents made certain melodies seem inflexible.

In the Sinfonie Concertante, the violist Lillian Fuchs provided fine contrasts with the solo violin, and showed high competence in the treatment of nuance. E. B.

**Singing Boys of Norway,** Jan. 25, E.—The Olovsguttene, or Singing Boys of Norway, an unusual group of 35 boy sopranos and altos, together with 13 young tenors and basses, were under the musicianly direction of Ragnvald Bjarne, who founded this notable ensemble 25 years ago. The lengthy program consisted of choral music by Allegri, Mozart, Bach, Mendelssohn, Grieg, Gabrieli and others, although the actual concert did not always adhere to this original listing.

The young boys and men created an atmosphere of informality and well controlled assurance, with a generally well-balanced, distinctive tonal projection, and their singing was unified and responsive in character. The soprano voices were especially clear and full, indicative of a firmness in body such as is seldom heard in ensembles of this type. Of the soloists, eleven-year-old Karl Jaarvin (Pelle) reached some lofty vocal heights in thrilling fashion. For good measure, My Old Kentucky Home, Santa Lucia, Funiculi-Funicula and a song from Oklahoma were interpolated. Eivind Bull-Hanson, violinist, played several solos effectively. Melvin Simonsen, pianist, was the accompanist for the group. L. C.

**Myra Hess,** Jan. 26, A.—The famed English pianist, in what was announced as her only New York recital this season, regaled her hearers with superlative playing. Dame Myra invests her art with a spiritual essence that places her quite apart from the general run of pianists. On this occasion, her usual appeal to the hearts of her listeners was fully exerted. She revealed exquisite tone production, adroit pedaling, an intimate manner, and charm of personality, in a program of classic-romantic works. Interpretative mastery prevailed throughout her playing of three great sonatas—Schubert's lovely A major, op. 120, Brahms' grandiose F minor, op. 5, and Beethoven monumental C minor, op. 111. The Brahms opus in particular yielded up rich harmonic treasures under the spell of this unique performer.

At the close of the recital two encores were played—apparently reluctantly, the artist gesturing appealingly as if to convey the query, "What could be added to that which has been performed?" H. I. B.

**Nathan Milstein,** Jan. 29, E.—The distinguished violinist was heard in a program selected with admirable taste. It

## Fladstad with Harms Choral Society

Kirsten Fladstad was presented in concert by John Harms' Bergen Choral Society in Englewood, N. J., on Jan. 7 at the Plaza Thetare. She was heard in a group of German lieder, Scandinavian songs, the Tristan Liebestod, a group of English songs, and Mendeissohn's Hear My Prayer, sung with the chorus under Mr. Harms' direction. The concert was one in a series of three which were completely sold out and which raised $1,000 for the Englewood Hospital. The other two concerts included a per.ormance of the Verdi Requiem on Nov. 5 with Iona Harms, soprano; Viola Silva, contralto; Thomas Hayward, tenor; and Clifford Harvuot, baritone. An Opera concert on June 3 will present Margaret Harshaw, soprano; Karin Branzell, contralto; Gabor Carelli, tenor, and Herbert Janssen, baritone, as the soloists.

Mr. Harms presented Handel's Messiah on Dec. 29. This has become an annual community performance in Englewood. Soloists were Thelma Votipka, soprano; Irene Watson, contralto; Paul Franke, tenor, and John Brownlee, baritone. The Bach St. Matthew Passion, annual presentation, will be April 7.

The John Harms Chorus now is in its twelfth season, will be heard in Town Hall on May 11. Since its inception, this excellent ensemble has established a high standard of choral singing and has presented soloists of national renown. With the cooperation of the Bergen Choral Society, Mr. Harms, founder and director of the John Harms Choir, has announced the engagement of Jascha Heifetz for the fifth season of the associate New Jersey group.

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included Mozart's B flat major Sonata (No. 14), interpeted with the utmost delicacy and grace. Prokofieff's D major Sonata (op. 94) was performed with an equally high degree of expression. The climax, not only to this reviewer, but to the audience, as the ovations proved, was Bach's Partita in E major for violin alone. Listening to Mr. Milstein's full-blooded rendition, everyone ought to have been convinced that the awesome respect with which artists too often approach these partitas is by no means justified. His vivid interpretation was a revelation. The second part of the program was made up of smaller works by Smetana, Pizzetti, Moussorgsky, Kodaly and Wieniawski, all performed with masterly musicianship. Artur Balsam was the highly artistic accompanist.

H. F. K.

**Lily Pons,** Jan. 30, E.—The inimitable chanteuse returned to the New York concert stage after six years' absence, during which she has delighted audiences in many lands.

Miss Pons possessed, as ever, exceptional charm for the eye and ear. She made an exquisite stage figure, and her work was characterized by elegance of style, clarity in detail, and care in delivery of text and vocal technic.

The program was a familiar one, embracing some of the favorite numbers in the singer's repertory, especially the florid airs with flute, and opera excerpts such as the Lakmé Bell song, also Bizet's Filles de Cadix, which received vociferous applause. As on other occasions, Frank La Forge was an experienced co-artist and Frank Versacci provided skilled flute obbligati.

M. C.

## TOWN HALL

**Joseph Schuster,** Jan. 21, E.—A program replete with cello compositions of strong ear appeal was performed to an appreciative audience by Mr. Schuster after an absence of two seasons. The contralto-voiced instrument gave forth beautiful sounds under the deft fingering and bowing of this established virtuoso, whose merits need no detailed comment at this time. The only atonal offering was the Hindemith Sonata in A minor, op. 11, the heavy technical demands of which were skillfully met. Tunefully satisfying were Mr. Schuster's eloquent readings of the Divertimento in D major by Haydn; Concerto in C minor by J. C. Bach; Sonata, op. 69, by Beethoven; Sonatina in A major by Weber, and Moses Fantasie variations on one string by Paganini. Artur Balsam's piano cooperation brought added distinction to the program.

H. I. B.

**Ralph Kirkpatrick,** Jan. 22, E.—A program of musicological interest was offered by the notable American harpsichordist. Featured were two groups contrasting six early sonatas of Scarlatti with six of the later ones, showing the growth he achieved in form and harmony. These works were performed with great fidelity and attention to detail. Bach's Partita No. 3 in A minor and twelve Little Preludes were particularly lovely and moving in their contrasted coloring and themes. Another novelty was the performance of Mozart's Sonata in B flat major (K. 570) on a reproduction of a typical piano-forte of his time.

(*Continued on following page*)


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## NEW YORK CONCERTS

*(Continued from preceding page)*

**Isabel Mourao,** New York debut, Jan. 24, E.—It took a little time for the personable young Brazilian pianist to overcome debut nerves and really begin to play. She showed exquisite tonal taste in the opening Mozart Variations on a Minuet by Duport and fluency in the Bach-Liszt A minor Prelude and Fugue but the following Beethoven E flat Sonata, op. 81A was slightly flawed. In Guarnieri and Villa-Lobos music, Miss Mourao demonstrated fiery technical agility and a splendid sense of dynamics; but it was in the Chopin group that the full lyricism and beauty of artistry were communicated to the listener. The final Brahms Paganini Variations, Book II were played with a bravura that confirmed this recital as a successful first appearance. M. C.

**Clifford Curzon,** Jan. 26, A.—Beginning his recital before a sold-out house with morceaux including Schubert's Moments Musicaux in A flat and C sharp minor, Nos. 4 and 2, respectively, of op. 94, and the Impromptu in E flat, op. 90, No. 2, Mr. Curzon conveyed to his audience the most intimate interpretative details. This asset of his art was also evident in his playing of Beethoven's Fifteen Variations and Fugue ("Eroica"), op. 35. The variations were not conceived as single units, but were architectonic elements in a singularly integrated conception. Mr. Curzon also performed capitally Liszt's Berceuse, a gem of piano music, and his Gnomenreign. The second half was devoted to Brahms' Sonata in E minor, op. 5. One cannot recall a more convincing and moving performance of this composition, conceived as an entity of grandiose power and deepest emotional honesty. The audience gave him an ovation necessitating four encores. H. W. L.

**Loewenguth Quartet,** Jan. 26, E.—The French ensemble (Alfred Loewenguth, Maurice Fuer, violins, Roger Roche, viola, and Pierre Basseux, cello) returned (after their successful first appearance with the New Friends of Music) for a recital attended by numerous admirers of this spendid chamber music ensemble. They opened their program with a sensitive reading of Mozart's Quartet in G major (K. 387), in which were evident the superb coordination and balance of their playing. The tone of the ensemble sometimes sounded a bit rough, and lacked the unique quality which won the admiration of every listener when the Loewenguths played their unforgettable series at Times Hall two seasons ago. Perhaps the players were trying too hard to adjust the tone to the bigger spaces of Town Hall. The second offering was Albert Roussel's Quartet in D major, op. 45. The work speaks the musical language of French Impressionism, with harmonic elegance and rhythmic variety. It is, especially in the fast movements, the work of a superb craftsman, of imagination and a great sense of color. The performance was admirable. The evening closed with a telling reading of Beethoven's Quartet in E minor, op. 59, No. 2. H. W. L.

**New Friends of Music,** Jan. 27, 5.30 p.m.—The performance of Purcell's Dido and Aeneas was a highlight of the New Friends' season. It was conducted with excellent stylistic feeling and most successfully by Sam Morgenstern, with the Mannes Choral Group and Chamber Orchestra. The following soloists were heard: Nell Tangeman as Dido, Norman Farrow as Aeneas, Sara Carter as Belinda, Norman Atkins as the Sorcerer, Georgiana Bannister and Helen Lightner as the Witch, Attendant and Spirit, Lee McElroy as the Sailor. In this opera the chorus takes a decisive part, and did most appreciable work. With clear enunciation and fine rhythmic clarity, the youthful voices made an enjoyable vocal ensemble. Their dynamic sensitivity was shown to greatest advantage in the beautiful closing chorus, "With drooping wings." Nell Tangeman was a most impressive Dido. Her interpretation of the recitative, "Thy hand, Belinda" and the farewell "When I am laid in earth" were climactic moments of a highly meritorious interpretation. As Aeneas, Mr. Farrow was an equally effective partner. Miss Carter sang most handsomely Belinda's lyric arias. Success was won by other artists, notably the sonorous-voiced Mr. Atkins. The hall was completely filled and the reception decidedly enthusiastic. H. W. L.

Feb. 3.—The Hungarian String Quartet brought more strength and discernment in accent and dynamics to Beethoven's Quartet in F, op. 59, No. 1, than to his A minor, op. 132. Especially in the middle movements of the op. 59, No. 1, the performance approximated the essen-


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E. B.

**Nicola Moscona,** Jan. 27, E.—In his first New York recital since 1945, the eminent Metropolitan singer showed that his artistry includes far more versatility than he has shown in his roles of the opera. The opening Handel airs were sung with fine phrasing, and the Schubert and Brahms lieder held authentic interpretative appeal. Mr. Moscona included in the excellent program songs by Nin and Obradors; The Ash Grove, by Benjamin Britten; Five Eyes by Armstrong Gibbs, and first performances of John Duke's Deep Sea Mood; Poniridi's The Seagull and Vesper. All of the songs in English were delivered with clarity of diction and a flexible range of dynamics. Gibner King was at the piano.
M. C.

**Little Orchestra Society, Thomas Scherman** conducting, Jan. 28, E.—Two "firsts" highlighted the sixth concert in the fifth season of the organization, the Concerto No. 1 for Piano and Orchestra (U. S. premiere) by Alan Rawsthorne, English composer, and the Concertino for Bassoon and Chamber Orchestra, op. 49 (New York premiere) by Eugene Bozza, conductor of the Paris Opéra-Comique.

The Rawsthorne work has propulsive drive and contrapuntal hurdles for soloist and orchestra, particularly in the first and third movements. The second movement, a Chaconne—actually not an orthodox example of this form—makes the nearest approach to tunefulness in a score that holds mainly atonal utterance. Moura Lympany's superlative and incisive playing of the solo part gave heightened interest to this difficult concerto.

Bozza's intricate bassoon and orchestral work enlisted the expert solo assistance of Bernard Garfield, whose mastery of his haunting-voiced reed instrument won enthusiasm. The technical demands of this score outweigh its importance in musical values. Only the second movement, Andante scorrevolle tranquillo, contains a suggestion of lyricism. The first and third movements make the soloist perform gymnastic feats of technique.

The concert opened with a spirited reading of Aaron Copland's atmospheric music for the play Our Town. The composer took several bows from his seat. Brahms' fine Serenade No. 2 in A major received capable treatment. The evening ended with Mendelssohn's Concerto No. 1 for piano and orchestra, magnificently proclaimed by Miss Lympany. Soloist and orchestra were greeted warmly.
H. I. B.

**Uta Graf,** Jan. 29, E.—Miss Graf is richly endowed with a voice of exquisite texture and silvery timbre of rare beauty, developed with great care, and she sings with technical skill and fine musicality. The soprano showed her mettle in the opening recitative and aria, Misera dove son? by Mozart (K. 369), singing the colorature passages with finesse. The next two groups were devoted to Lieder by Schubert, Schumann and Mendelssohn. In Schubert's Auf dem Strom, John Barrows played the horn obbligato with ravishing tone. Miss Graf produced sounds of immaculate beauty, but unfortunately she did not succeed in endowing her readings of the various songs with enough variety. An impression of fine and refined vocalism, but lacking certain interpretative nuances, pervaded her treatment of Debussy's Proses Lyriques. The concert closed with Moussorgsky's The Nursery, whimsical children's songs, in which Miss Graf had great success with her sizeable audience and gave many encores. John Newmark was an admirable piano co-artist.
H. W. L.

**Helen Kwalwasser,** Jan. 30, E.—The young American violinist's strong temperament benefited from her vibrant and ample tone, accurate intonation, and good bowing in a diversified program. She played the Chausson Poème with fervor, refinement, and notable technical skill. Together with the excellent pianist, Artur Balsam, she revealed the lyricism, richness, pungency, and exoticism of Messiaen's Theme and Variations. Hindemith's Sonata in C (1939) was satisfactorily outlined in the main. In Nardini's E minor Concerto and the Schubert A major Duo, the violinist tended to be too outspoken in loud measures and too cool in softer ones, and desire for vivid contrasts made her overlook at times some of the more gracious and endearing phases of the music.
E. B.

**Helen Lightner,** Jan. 31, E.—An artistically arranged, serious program included arias by Bach, Lully and Gretry, Mahler's Lieder eines Fahrenden Gesellen, a group of Spanish songs by Nin, Ginastera and Obradors, four Berg songs, and compositions of Dello Joio, Nordoff, Kramer and Barber. Miss Lightner's soprano voice is of appealing quality, though of limited range and volume. Her effective artistry and interpretative ability at all times were dominant factors in the presentation of a difficult and lengthy list. The vocal line was generally uniform, with a tendency to employ the upper voice too forcefully, resulting in a certain coarseness of tonal quality. The Spanish group, the Lully and Gretry arias, provided Miss Lightner with opportunities for some splendid singing, reinforced by a satisfying stylistic approach. In the Mahler songs, some vocal difficulties were encountered, and the

*(Continued on following page)*

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## NEW YORK CONCERTS

*(Continued from preceding page)*

full intensity of emotionalism was not brought to the surface. Her capable handling of the unrewarding Delio Joio group of six songs was one of the high points of the evening. Arpad Sandor's accompaniments were sensitively attuned to the singer's needs. L. C.

**Nikita Magaloff,** Feb. 2, A.—The pianist's earnest devotion to music seemed richly rewarded in six Scriabin Etudes, which clarity and passion lifted out of the ordinary. In the Chopin B flat minor Sonata, the Scherzo and Funeral March movements emerged as noble designs. But more careful control of nuance, pedal, and pacing was needed at a few points to sustain and clarify the complex forms of other sections. Human and tragic aspects of the four Schubert Impromptus, op. 90, were suitably suggested, though dissimilarities might have been emphasized by a more subtle use of retards, variety of color, and finesse in certain intimate details and transitions. Despite some overloud or hard tones, Mr. Magaloff's remarkable digital dexterity was advantageously displayed in Ravel's Le Tombeau de Couperin. E. B.

**Erna Berger,** Feb. 3, A.—The lovely color and unusual flexibility of her voice was enhanced by the eminent lyric soprano's discreet and fluent musicianship in the last of three recitals this season. Throughout a program of songs and arias by Mozart, Brahms, Schubert, Turina, Debussy, and Bizet, there was scarcely any evidence of strain, even in the most difficult bravura. Among her best readings were Schubert's aria, Salve Regina, with clarinet obbligato by David Weber, three Brahms songs (Der Tod, das ist die kühle Nacht, Das Mädchen spricht, and Vergebliches Ständchen), and three numbers repeated in response to enthusiastic applause (Turina's Tu pupila es azul and Besa el aura and Debussy's Pierrot). Edwin McArthur was the proficient accompanist. E. B.

**Lily Dumont,** N. Y. debut, Feb. 3, E.—The talented pianist, a former resident of Berlin, disclosed a pleasant, often bright, tone and individual ideas in interpretation. Closest to an orthodox style was her generally crisp and elegant reading of the Mozart D major Sonata (K. 576), though she included a few explosive crescendi and hard accents. Good melodic passages in Bach's English Suite No. 2 in A minor alternated with others in need of better balance of parts, more variety of touch, and less pedal. Miss Dumont tended to dream over and distend lyrical portions of the Chopin B minor Sonata, and she lacked the technical equipment to imbue it with sufficient mellowness, fluency and power. Yet, despite several capricious changes in volume and tempo, there were delicate and dainty moments in Debussy's Suite Bergamasque. E. B.

**Alexander Uninsky,** Feb. 4, E.—Opening his program with Scarlatti Sonatas in C and F, done with great sensitivity and precision, Mr. Uninsky turned to Beethoven's "Apassionata" Sonata, which gained much from its fine musical perception and development, without any exaggerated heaven-storming dramatic accents. Great technical address was revealed in the two books of Brahms' Paganini Variations, which were adroitly

**HOLLYWOOD VISITOR . . . Elena Nikolaidi, contralto of the Metropolitan Opera, chats with Clifton Webb at the 20th Century Studio in California.**

set forth, though one felt at times that the cumulative force of this series was not fully captured. In the second half there was delightfully clear and lyrical reading of Chopin's Ballade in G minor, Nocturnes in B flat minor and F sharp, and Etudes in F minor and B minor from op. 25. Exquisite coloring was also characteristic of Debussy's La Fille aux cheveux de lin, and Reflêts dans l'eau. As a crisp and dazzling conclusion, he offered the Gavotte and Toccata by Prokofieff. The audience was strongly enthusiastic. R. K.

## CARNEGIE RECITAL HALL

**Brana Fredricks,** Feb. 2, E.—The young and attractive singer's program began with the Verdure Clad aria from Haydn's Creation, followed by two Handel and Bach arias, and Scarlatti's Le Violette. A French group consisting of songs by Hue, Saint-Saens and Weckerlin, and Chacun Le Sait from Donizetti's Le Fille du Regiment proved particularly suitable to the singer's voice. Her most ambitious offering was the Ombra Leggiera from Meyerbeer's Dinorah. A group of six songs in English by Forsyth, Barber, Burleigh, Loewe and Warren completed an interesting list. Miss Fredricks' voice, of medium volume but extended range, is of ingratiating quality, used with a consistent degree of skill and uniformity. She also revealed a sensitiveness to text and music which made for intelligent interpretative effects. There were a few evidences of vocal stress which further experience and study should eliminate. Stuart Ross played accompaniments of artistic worth. L. C.


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By Leon Carson

## NEW LENTEN and EASTER MUSIC HOLDS VARIETY OF APPEAL

The annual budget of music for the Lenten and Easter season issued by several publishers contains much of interest this year. The following are some of the issues which have reached this desk.

### LENT

GRANT US THY HELP, by Jean Pasquet. The H. W. Gray Co., Inc., New York. 15c. A short but finely written anthem for SATB, suitable for Lent or general use; text from a book of Offices and Prayers. A cappella. Accom. for rehearsal only. Reflects sturdiness and effectiveness in its harmonies. 4 pages. Vocal range normal.

CHRIST'S ENTRY INTO JERUSALEM, by Wm. J. Skeat. J. Fischer & Bro., New York, 20c. A stirring, martial anthem for 3-part (SSA) women's chorus, with text by Henry H. Milman, for Palm Sunday, featuring the words "Ride on." Substantial organ or piano accomp. throughout. Normal singing tessitura. 5 pages.

HOSANNA, by J. Granier; arr. by Wm. A. Goldsworthy. J. Fischer & Bro., New York, 15c. An interesting arrangement of the well known Granier composition into a 2-part (SSA) anthem, with descant-junior or adult (women's) voices. Organ or piano accomp. Easy vocal tessitura. 4 pages.

DARKNESS MADE DIM THE EARTH, by M. Haydn. Mercury Music Corp., New York, 20c. A simple, well integrated anthem, with largo movement, for 4-part mixed chorus, suitable for Good Friday use. English adaptation and organ realization by George Lynn. Singing range easy. 6 pages.

THOU, O LORD, ART GOD ALONE, by Jean Baptiste Lully. The H. W. Gray Co., Inc., New York, 15c. A straightforward, singable anthem, with reverent feeling, for 4-part mixed chorus; for Lenten or general service. Text adapted from Psalm 86. Arr. by Robert Crandell. Organ accomp. Portions arr. for Junior Choir participation, nd lib. Some parts to be sung a cappella. Easy vocal tessitura. 6 pages.

THE GOSPEL OF PALM SUNDAY, by Johann Walther (1530). The H. W. Gray Co., Inc., New York, 25c. A splendid arrangement by Leonard Ellinwood, for 1 alto, 3 tenors and 1 baritone, mixed choir or quartet—text according to the Book of Common Prayer. Music from the Passio Secundum Matthaeum. Normal vocal tessitura. 10 pages.

CANTATA, MAN OF SORROWS, by Van Denman Thompson. Lorenz Pub. Co., Chicago, Ill. $1. A Holy Week (or Easter) cantata for 5-part mixed chorus, based on familiar hymns. Includes short organ introduction and 13 sections beginning with "The Entry into Jerusalem" and concluding with "In the Cross I Glory." Music melodic and appealing; vocal tessitura easy. Organ accomp. Also suggested registrations for Hammond organ. Soli for all parts. 62 pages.

### EASTER

ALLELUIA TO THE EASTER KING, by T. Frederick H. Candlyn. M. Witmark & Sons, New York, 15c. A straightforward SATB anthem, with 12th century melody and text. Normal vocal tessitura. Splendid "Alleluia" climax. Tenor and bass duet. Organ accomp. 7 pages.

SING TO THE SON OF DAVID, by Kathryn Hill Rawls. J. Fischer & Bro., New York, 15c. An exultant anthem for SATB chorus, with text by composer. Opens with solo-sopranos, followed by all part unison and later by full chorus. Word "Hoannah" stressed throughout. Organ accomp. Easy singing range. 6 pages.

AN EASTER ALLELUIA, arr. from Harmonizations of J. S. Bach by Howard D. McKinney. J. Fischer & Bro., New York, 15c. Joyful, dignified 4-part (SATB) anthem. Text from "The Three Marys"; first

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portion sung a cappella. Very easy vocal tessitura. Organ accomp., where employed requires flexibility of action. 4½ pages.

EASTER MORNING, by F. Broadus Staley. The H. W. Gray Co., Inc., New York, 15c. A simple 6-part (SAATBB) anthem. Words by Jean R. Staley. Incidental solos for soprano, tenor, bass. Suitable for average or small choir. Organ accomp.; provides for English horn solo in introduction, if desired. Easy singing tessitura. 7 pages.

ALLELUIA, by W. Glen Darst. The H. Gray Co., Inc., New York, 15c. A dignified, fast-moving 4-part (SATB) anthem, with descant. Text by Christopher Wordsworth (1872). Well marked for interpretation. Organ accomp., general chordal. Inspiring "Alleluia" climax. Normal vocal tessitura. 8 pages.

CHRIST IS RISEN, music and text by Marion Ohlson. J. Fischer & Bro., New York, 15c. An unusual anthem for SSATB well trained chorus. Sung a cappella. Incidental obbligato soprano solo or Junior Choir, with Alleluia choral accompaniment. Voice range normal. 7 pages.

EASTER ALLELUIA, by Lloyd Hutson. The H. W. Gray Co., Inc., New York, 20c. An excellent, not too easy, dramatic anthem for full choir, SATB. Text by Robert K. Bonus. Strong organ accomp. Begins with all voices in unison. Solo section for sopranos and altos. Voice tessitura not difficult.

CHRIST IS RISEN, by Arthur J. Hall. The H. W. Gray Co., Inc., New York, 20c. A powerful, impressive SATB anthem for large and well-balanced choir, with alto and baritone solo. Text from Easter Gospels. Organ accomp. An inspiring "Alleluia" climactic conclusion. Portions of the vocal tessitura rather difficult. 12 pages.

JESUS LIVES, by Eric H. Thiman. The H. W. Gray Co., Inc., New York, 20c. An impressive and spirited anthem for SATB chorus (also published for treble voices). Text by Christian F. Gellert (1750-69); tr. by Frances E. Cox (1812-79). Opens with solo for med. high voice, or voices. Organ accomp. Requires a full, well-proportioned choir to become effective. Vocal tessitura normal. 6 pages.

UNFOLD, YE PORTALS (from The Redemption) by Gounod). J. Fischer & Bro., New York, 15c. This well-known composition has been competently arranged by Philip G. Krechel for 2-part (SA) chorus, with organ accomp. Normal vocal tessitura throughout. 4 pages.

SING ALLELUIA FORTH, by Glen Darst. The H. W. Gray Co., Inc., New York, 15c. A substantial anthem, well constructed with good melodic line for SATB chorus, suitable for Easter or festival use. Translated text from the Latin. 5th-8th centuries. Contrasting allegro and lento movements. Organ accomp. No soli. Opens with voices in unison.

DESCANTS, by Heathcote Statham. Novello & Co., London. H. W. Gray Co., N. Y., 15c. These descants are based on the hymn tunes Easter Hymn (early music Lyra Davidica, 1708) and Victory (from Palestrina). Organ accomp.

### Schoenberg Memorial Program

The U. S. section of the International Society for Contemporary Music gave a memorial concert for Arnold Schoenberg on Feb. 9 at the Theresa L. Kaufmann Auditorium, New York. The program included the String Trio, op. 45, played by members of the Pro Arte Quartet, and a performance by Edward Steuermann, of Three Piano Pieces, op. 11; Six Little Pieces, op. 19; Five Piano Pieces, op. 23; and the Suite for Piano, op. 25.


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## SILHOUETTES By MARY CRAIG

# Three Cycles of Opera Viewed by Swarthout

Talking with a diva who has achieved an authentic, lasting success in song may always be chalked up on the pleasurable side of the day's ledger sheet. When the protagonist is Gladys Swarthout, whose name sings through music pages as vibrantly as her voice rings through the concert halls, an hour of discussion is apt to offer angles and tangents of musicology and practical values faceted with glints of clever wit.

There is a romantic, colorful flavor in all that she does, whether singing over an international hookup, creating a role at the opera or recording some of the rare, unobtainable songs which she has discovered and presented. Perhaps some atmospheric glamor stems from the fact that she is a "Nöel" child, born on Christmas Day in the little town of Deepwater, Missouri, and gifted especially, as all legends assert, as are all children who celebrate December 25th as a natal day.

The young American vocalist, aspirant to honors and awards, might well give thought to this notable singer's formula for success—a good musical foundation with good teachers; practical knowledge of what to do in vocal matters and how and when to do it; an open-minded attitude to suggestion from experienced instructors or directors, and a continuing desire to build—vocally, mentally, histrionically.

### Following Composers' Intentions

In speaking of the changing stage and the modernization of music productions both in composition and on stage, Miss Swarthout gave the opinion that the only traditions of import are the intentions

of the composer, as written in the score. She went further in saying that when the singer-interpreter is left free, there is no tradition save that of fine singing.

"Personally I have met with the greatest courtesy and consideration from conductors and stage directors," Miss Swarthout said. "Usually I have been permitted to set my own pace in tempo and delivery. However, I always am eager to listen and cooperate and in so doing, I have learned much with great conductors, with Mitropoulis, Toscanini, Ormandy, and this has helped me in other engagements."

Currently Miss Swarthout is interested, as are many lovers of lyric-drama in the innovations at the Metropolitan. Herself acclaimed as a great Carmen, the mezzo-soprano had only superlatives for the recent new production in the 39th St. house which she thoroughly enjoyed as the realization of a long-deferred dream even though she, at this premiere, was on the inactive side of the footlights.

"So often" she related, "we've tried desperately to raise the performance standard of the exacting Bizet score. My husband and I have dug in our own pockets for extra rehearsals, better costumes, additional stage and lighting effects and for some attempt at factual interpretation. But it had to be accomplished as a *whole*, with all forces united. The Metropolitan has done this, and the result is wonderful!"

### Cycles of Opera

"In tabulating eventful, busy seasons, the opera productions I have experienced seem to fall into three cycles. I made my debut toward the close of the Gatti-Cazazza directorship, singing the Shepherd in Tosca. Gatti was a great engineer, and his regime was one of star singers and splendid stage direction. Even in a bit part you knew every detail of your stage work. Frequently you went on without an orchestral rehearsal. It was my good fortune to have the stage direction of Von Wymetal during my first appearances and of Serafin on the musical side in these years of great voices and integrated staging.

"I would call the second cycle 'the era of the conductors.' The man in the pit was the supreme power—and this is not meant to be a criticism. The stage direction was not of primary importance, traditional *mise-en-scène* and *geste* were followed, but the singers were supposed to know place and movement without detailed instruction. The sole arbitrary rule was to follow the baton of the conductor. There was also the great pressure of limited rehearsal time to add to the singer's responsibility.

"And now we have entered the third cycle—modern theatre—the day of the ensemble, the stage designer and stage director. Here at last we have the combination of drama, movement, music in a threefold union that is magnificently exciting. For me it is thrilling to see and hear the scores that many people claimed were outworn and outmoded brought


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back into brilliant, climactic performance. All signs indicate miraculous progress in the lyric theatre, a prospect which makes me most happy."

Miss Swarthout lingered enthusiastically in talk of stage and opera, but meanwhile her future engagements loomed—a heavy schedule of important concerts. Her programs are composed of unusual song material, in about 90% of which she personally owns the performance rights and the sole orchestrations. Among these are classic airs of Gluck, Paisiello, Handel and Haydn; the Canteloube collection of Songs of the Auvergne, recently recorded by Miss Swarthout for RCA-Victor; especially orchestrated Russian, Italian and Spanish songs; contemporary American compositions and arias well off the familiar trek of mezzo-soprano repertory.

To these Miss Swarthout brings her own individualistic eloquence. "I've never worked harder in my life," she exclaimed. And, judging from the press reports, never with more artistry.

**AU REVOIR . . . Sylvia Sawyer waves goodbye from the SS. Constitution, sailing Jan. 30 for Italy, where she will sing in opera and concert under the direction of Giuseppe Balestrieri. The mezzo-soprano recently sang in her home town of Lima, Ohio, with the Cincinnati Symphony, Thor Johnson conducting.**

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**"Sonata di Concerto"** for violoncello and piano
**"Belvedere,"** suite for flute and piano or orchestra.

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## Bone and Fenton—Team Of Versatile Writers

Gene Bone and Howard Fenton have been collaborating successfully on songs since 1943. The team met for the first time in New York in 1941 when Mr. Bone was asked to accompany a revue, then in rehearsal, the score of which was written by Mr. Fenton, and in which the latter was acting and singing. When both discovered they had the same plan for a show, and had similar musical and lyrical ideas, the two men tentatively discussed working together. They lost track of each other, with the war coming on, and it was not until the spring of 1943 that they met again and began their present association.

Their first success was Wind in the Tree-Tops, introduced on the air by Eileen Farrell and the CBS Symphony under Howard Barlow, and subsequently sung by popular and radio singers, recitalists, teachers and students. Then followed in quick succession songs that became program favorites with name artists such as Leonard Warren, Muriel Rahn, Eugene Conley, Rose Bampton, Josh White, Todd Duncan, Lawrence Winters, Donald Dame, Igor Gorin, Virginia MacWatters, Nan Merriman, Gladys Swarthout, and others.

**Popular and Devotional Settings**

Among the popular songs produced by Bone and Fenton are Strange and Sweet, recorded by Tex Beneke; Pajarito, a samba recorded in Havana; and The Marine Corps Reserve Marching Song, officially adopted by the U. S. Marine Corps Reserve, and recorded by the Marine Corps Band. (Citations were given by the Government to Bone and Fenton for this work.)

Some outstanding sacred songs have come from their pens, including Thy Word Is A Lamp and a setting of The First Psalm. Their Christmas cantata, Birthday in Bethlehem, has been recorded on London FFRR records by Eugene Conley (of the "Met" and La Scala) and Winifred Heidt, with orchestra and chorus. It was the official Christmas broadcast of the NBC (coast-to-coast), and was also "beamed" by the Voice of America to many lands, including Korea. A new release is their Prayer for Easter, to be programmed this spring. The team has turned to still another field of endeavor, and are now working on their first musical play, readying it for production on Broadway.

**GENE BONE and HOWARD FENTON**

Howard Fenton was born and educated in New York, and before turning to composing was active in radio, and on the dramatic and musical stage. Gene Bone, born and educated in California, left San Francisco for New York in 1941, and entered radio, coaching and accompanying work. Both have been trained in the basic fundamentals of instrumental and vocal music, and in the varied requirements of the dramatic stage. They also have an interest in poetry and respect the dramatic and emotional elements in their settings.

Integrity of words are distinguishing characteristics of Bone-Fenton songs. They believe firmly in the "singability" of the American language, and that we have a great heritage of fine poetry and folklore in America.

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The world premiere of Volpone, opera in English by George Antheil, with libretto by Alfred Perry based on Ben Jonson's comedy, will be given by USC, staged by Carl Ebert, on Feb. 29.

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## Civic Concert Service Head Sees Solid Achievements

The 31st Annual Conference of Civic Concert Service, Inc., held in New York from Jan. 9 to 19, included many interesting events.

O. O. Bottorff, President of Civic Concert Service, and Chairman of the Board of N.C.A.C., greeted the representatives at the opening business session in the Colonial Room of the New York Athletic Club and spoke at several subsequent meetings. In his opening address he called particular attention to the fact it was in a period of tightening economic conditions that the Civic Music Plan first began to develop. "Therefore I would have been disappointed if I could not have congratulated you on the accomplishments in the field in 1951" Bottorff continued. "The non-profit, cooperative nature of Civic Music operation provides the biggest value for the concert dollar at a time when dollars are getting smaller. Its freedom from deficits is a bright spot in times when citizens everywhere are becoming restive because of increasing necessity to finance government deficits. Above all this, and on the cultural asset side, the creation of thousands of new concert-goers each year brings us all a pride of accomplishment which is its own reward."

Subsequent business sessions were under the direction of D. L. Cornetet, Vice-President of Civic Concert Service and of N.C.A.C. Because the representatives come from all sections of the U.S. and had first hand information on conditions to be met and new techniques that have proved valuable, the give-and-take of round table discussions was much indulged in.

Prior to these discussions, the original presentations of approved methods in the different departments of the field work were made by Harlowe F. Dean, Eastern Manager; John Brakebill, Western Manager; Robert H. Kuhlman, Eastern Field Manager; and George W. Fowler, Field Manager for the Pacific Division.

Early in the conference period the entire staff of Civic Concert Service had the privilege of attending the broadcast concert of the NBC Symphony Orchestra, under Arturo Toscanini, as guests of the National Broadcasting Co. A few days later, an equally interesting afternoon was provided by Fred Waring, at his studios where his weekly television program was in rehearsal, with a preview of his production, "Festival of Song," which will tour the U.S. as a concert attraction in 1952-53. The ten-

**S. HUROK, impresario, receiving the Lincoln Award, presented for "outstanding humanitarian service" by the Gold Star Wives of America and the Gold Star Sons and Daughters of America. The presentation was made by Mrs. Larus Yessen and John Lynch, representing the two organizations' New York chapters.**

day period also gave opportunity for attendance at Metropolitan Opera performances, concerts and Broadway shows.

## Music Trust Fund Aids Drive

The American Heart Association and the American Federation of Musicians have joined forces with the major radio networks to present a new type of public service program in support of the nationwide fight against heart disease. Radio chains are making available free time, and leading artists are donating their services on these broadcasts. On the first program, originating from Los Angeles over the CBS network on Jan. 31, James C. Petrillo, president of the A.F.M. delivered a dedicatory message, and Bruce Barton, national campaign chairman of the Heart Fund, spoke on behalf of the organization. On Feb. 7 the American Broadcasting Company carried the second program from Chicago, and on Feb. 14 NBC broadcast one from New York. The closing broadcast over the Mutual Broadcasting System on Feb. 24 will come from Symphony Hall in Boston and will present well-known concert artists, with Arthur Fiedler conducting.

## Halasz Sues N. Y. City Center

Laszlo Halasz filed suits in law and in equity in New York Supreme Court against the New York City Center of Music and Drama on Feb. 8. In the first suit he seeks to recover $35,150.35 on the basis of earnings and expenses. In the second he asks judicial study of his contract with the organization (by whom he was dismissed on Dec. 21) and an order to restrain the opera company from presenting in 1952 and 1953 any of the repertory put on in 1951 under his direction. In his suit he quotes as follows from an agreement signed on Dec. 27, 1950, by Morton Baum, chairman of the executive committee of the City Center:

**"It is agreed that none of the productions of opera which will be in the repertory during the seasons of 1951 or 1952 will be given under our or any other auspices in or outside of New York without engaging you [Mr. Halasz] as artistic and music director. This condition . . . shall continue only up to Dec. 31, 1953."**

Meanwhile, it was announced that Mr. Halasz had accepted an invitation pending action on his suit—to open the historic little opera house in Sarasota, for the State of Florida and the Ringling Museums on Feb. 26, by conducting and producing a double bill of Pergolesi's La Serva Padrona and Mozart's Bastien and Bastienne, both sung in English.

America's "newest" opera house was built in 1795 in the castle of the 16th century Queen of Cyprus, Catarina Cornaro, at Asolo, near Venice. With its three tiers of boxes, the little theatre seats 200. In 1930 Asolo removed the old house and replaced it by a "modern" Teatro Eleanora Duse. The theatre, intact, remained in storage in Venice for 20 years. A. Everett Austin, director of the Ringling Museums in Sarasota, in 1950 succeeded in having the State of Florida buy it.

## Unger Leads Toronto Concert

TORONTO.—The City of Toronto Department of Parks and Recreation Community Centres presented the Community Centre Orchestra, of which Dr. Heinz Unger is conductor, in a concert at the Oakwood Collegiate Auditorium on Jan. 29. The program was all-Mozart and included the ballet suite, Les Petits Riens, the Concerto in D for violin and orchestra (David Wulkan soloist), the C minor Serenade No. 12 for wind instruments and the "Haffner" Serenade. Dr. Unger devotes his leisure time to this project, when his engagements as conductor with orchestras in Canada and other countries permit.

## PASSED AWAY

ADELA VERNE, 66, British pianist, died in London on Feb. 4. She was born in Southampton, the youngest of several sisters who became noted as pianists; the family name was Wurm, and Marie and Mathilde were both pupils of Clara Schumann. Miss Verne played as a child and studied with her sister Mathilde, who conducted a piano school, then made her concert debut at 14 in the Tchaikovsky B flat minor Concerto in London. She visited America in 1909 and 1924, on the latter occasion appearing as soloist with the New York Symphony under Walter Damrosch in the Paderewski A minor Concerto. She also gave Town Hall recitals in 1924 and 1925. Among her treasures was a grand piano presented to her by Paderewski after he heard her play as a girl of 15.

AURELIANO PERTILE, 66, noted Italian tenor, died in Milan on Jan. 11. Born in Montagnara, he as a child was apprenticed to a silversmith, but his promise was discovered by Orefice, who trained his voice. Making his debut in 1911, he sang in various Italian theatres and won considerable success at Covent Garden. His Metropolitan Opera bow was effected in the fall of 1921 as Cavaradossi, and he appeared as Rhadames, Turiddu, Julien, Des Grieux, Canio and Dimitri in Boris Godounoff that season. Thereafter he sang again at La Scala under Toscanini and in other Italian opera houses, creating the role of Nero in Mascagni's Nerone in Rome in 1935.

RICHARD BUHLIG, 71, pianist and teacher, died in Los Angeles on Jan. 30. Born in Chicago, he studied in his native city and with Leschetizky in Vienna. After 1901 he taught in Berlin and toured the United States and Europe as recitalist. His American debut was made as soloist with the Philadelphia Orchestra in 1907. Mr. Buhlig taught at the Institute of Musical Art in New York from 1918 to 1920, and later took up residence on the Pacific Coast.

HARRY REGINALD SPIER, composer, vocal coach and pianist, died in New York on Jan. 19. He was well known for his concert songs, and had conducted voice studios in New York for a number of years, also serving as accompanist for artists. Surviving are his brothers, Carlton, a member of the staff of Batten, Barton, Durstine & Osborn, Inc., and William, Hollywood, director of radio dramas.

MAX ALTGLASS, former tenor of the Metropolitan Opera and well-known New York voice teacher, passed away in this city on Feb. 13. An obituary notice will appear in the next issue.

## NEWS IN BRIEF

Leopold La Fosse, young concertmaster of the San Antonio Symphony, appeared as soloist in the Prokofieff Violin Concerto No. 1 with that organization under the baton of Victor Alessandro on Jan. 12

Adi Bernard, pianist, will give a recital on March 24 at Theresa L. Kaufmann Auditorium.

Theodore Saidenberg, pianist, made his New York debut on Feb. 3, as soloist under the baton of his brother Daniel with the Saidenberg Little Symphony in Beethoven's Piano Concerto No. 4 in G, at the Kaufmann Auditorium. This was the fourth in a series of five concerts by the orchestra, the last one set for March 3.


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# Chicago Hears Bartok Opera

**By René Devries and Dosha Dowdy**

CHICAGO.—The five subscription concerts of the Chicago Symphony Orchestra heard during the past fortnight under the direction of George Schick, Associate Conductor, included some notable musical occasions.

The Chicago premiere and second performance in America of Bartok's one-act opera, Duke Bluebeard's Castle, was a presentation of such dramatic impact as to place it among the most distinguished programs given by this orchestra.

Also outstanding were the magnificent readings by Zino Francescatti and the orchestra of Prokofieff's Violin Concerto No. 2 and that by Bach in A minor. Francescatti, a top favorite of Chicago audiences, surely has few peers among artists of his instrument. His perfected technic, beautifully smooth and virtuosic performance, aristocratic taste, and warmth make for violin playing of the highest order. The soloist received hearty ovations, which he shared with conductor and orchestra.

Mr. Schick chose wisely in selecting Bartok's opera for performance. His combined capabilities fit him well for the exacting demands of the difficult score—his sound musicianship; his knowledge of opera and talent for conducting it; his keen perception of the music, together with the imagination and ability to project its drama to the utmost; and his judgment in choosing soloists. One cannot imagine better portrayals of the roles of Judith and Duke Bluebeard than those of Regina Resnik and George London. Here were singers with extraordinary voices, able to sing their roles with the power with which both words and music are imbued, and to interpret their parts with stirring conviction.

Adding importantly to the success of the presentation was the new English translation made especially for this occasion by Dr. Otto Gombosi, countryman and life-long friend of Bartok, now Professor of Musicology at Harvard University, and Millard Binyon, Associate Professor of Humanities at the College of the University of Chicago. We were also greatly indebted for this translation to Mr. Schick, who when studying the score this summer realized that the existing translations (one in Hungarian and German, the other in German and French) were impracticable, and collaborated with Boosey and Hawkes in making possible this new translation officially approved by the publisher.

Other works programmed by Schick at these concerts were Roussel's Sinfonietta for Strings, and Manfredini's Sinfonia No. 10 (both given first performances here); Wagner's Prelude to Act III of Lohengrin; Schumann's "Rhenish" Symphony, played with warmth and vitality; Haydn's C Major Symphony (B. and H. No. 7), given a finely proportioned performance; and Brahms' B flat major Piano Concerto with Abbey Simon, soloist.

### Souzay's Recital

Only on rare occasions is one privileged to hear such a thoroughly satisfying recital as Gerard Souzay gave in Orchestra Hall on Jan. 20. The voice is more than adequate in production, volume, and quality, so that the content and the interpretation in each instance reached a high peak. The last group of songs chosen from the folksong cycle of Manuel de Falla, was tremendously effective. James Shomate, the accompanist, was equal to all of the demands of the program.

### Julien Olevsky in Chicago Debut

Julian Olevsky, young violinist, revealed at his recent Orchestra Hall recital an extremely fine talent, good taste and refinement. Playing a good instrument with a large-scale technic, he showed a serious approach to his music. Brahms' D minor Sonata, Handel's Sonata in E, Bach's Chaconne, Honegger's First Sonata, Three Melodies by Proko-


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**THE PAULIST CHOIR OF CHICAGO, three of whose soloists are pictured here, appeared under Father O'Malley's direction on the Chicago Symphony Chamber Orchestra program televised over ABC on Feb. 5. The choir, recently heard in Cleveland, Minneapolis, Milwaukee and Kansas City, will present its annual Orchestra Hall recital on Tuesday evening, May 13.**

fieff and the Paganini-Kreisler Campanella were also performed, as well as several encores. Wolfgang Rosé was the musicianly piano sasociate.

**Garbousova-Levy Concert**

The Midwest Music Foundation's Twilight Concert on Jan. 22 offered a very attractive program played by Raya Garbousova, cellist, and Ernst Lévy, pianist. The beautiful tone, phrasing, and musicianship of Mme. Garbousova, supported by Mr. Lévy's sensitive-at times almost too discreet—accompaniments, delighted the listeners. In the Appassionata Sonata by Beethoven, Mr. Lévy showed himself to be an authentic interpreter and a pianist of stature. E. S.

**Kirkpatrick at Chicago University**

The Mandel Hall series of concerts presented by the Music Department of Chicago University continued its quality offerings when Ralph Kirkpatrick played a long list of Scarlatti sonatas on the harpsichord.

On the following two days Mr. Kirkpatrick repeated an experiment begun last season, playing semi-public performances of the music of Bach on the clavichord, whose miniature tone required the use of a small hall, Bond Chapel, and an audience limited to 120 on each evening.

**Alexander Tcherepnin's Activities**

Alexander Tcherepnin, who will attend the convention of the Music Teachers National Association in Dallas, Tex., Feb. 24-28, will write an article on Piano Performance, for the March-April issue of the Association's magazine. Mr. Tcherepnin has been invited to speak at a symposium at the Cincinnati College of Music, April 7-9, on Modern Music. Two of his students will play their own compositions there. Robert Muczynski will be heard in his Sonatine for Piano; and Murray Allen as one of four clarinetists in his Suite for Clarinets. On April 16, Mr. Tcherepnin will conduct a master class in piano at Columbus, Ohio, for the State University, following which he will present a piano recital in Phillips Gallery, Washington, D. C. His new set of compositions, Impressions, has recently been published by Leeds Music Corporation, N. Y.

**La Berge Studio Notes**

Students of Charles S. La Berge heard in performances of Handel's Messiah recently were Erhardt Roeske, bass-baritone, with the Oshkosh Choral Society (Wisconsin) and the Manchester Choral Society (Indiana); Doran A. Dieter, baritone—Ft. Sheridan, Ill.; Wilma Osheim, contralto—Webster County Choral Union, Ft. Dodge, Ia., and the Manchester Choral Society, Ind.; and Daniel Kemper, tenor, Wright Junior College, Chicago.

Pupils from the La Berge Studios engaged as soloists for the spring opera production at Morton High School are Wilma Osheim and Lois Burt, contraltos; Helen Carpenter, mezzo soprano; and Daniel Kemper, tenor.

Esther Goodwin La Berge presented a large number of her pupils in a Vocal Recital of Comparative Settings in The American Conservatory's Recital Hall on Feb. 2. Those participating were Margaret Plaga, Ruth Quarum, Ethel Kowohl, Carol Yamashita, Diana Domko, Minnie Kennedy, Enis Simonelli, Barbara Madden, Mary Gerhardt, Anne Kruzic, Aminita Patterson, Irene Good, June Arakawa and Beverly Lincoln.

**Herbert Ricker in Recital**

Herbert Ricker, pianist and teacher of Oklahoma City, presented a recital in the Recital Hall of the Sherwood Music School on the afternoon of Jan. 21. The program contained Mozart's Fantasie No. 4 and the C Minor Sonata (K. 457); a group of Chopin; the pianist's Sonatine, introduced last year by Firkusny; Debussy's Feux D'Artifice; and Liszt's Hungarian Rhapsody No. 10.

**State Music Teachers' Association**

Guest speakers at recent meetings of the Illinois State Music Teachers Association were Leo Podolsky, widely known pianist and I.S.M.T.A. member, who spoke on Embellishments, and showed slides taken on his 1951 European tour; and Arthur C. Becker, Dean of De Paul University School of Music. His subject was Suggestions for Teachers Who Prepare Students for College.

Cara Verson played a recital in Marshalltown, Ia., recently.

**Leo Heim Studio Events**

Wayne Kastl, gifted young pupil of Leo Heim, was soloist with the Morton Symphony Orchestra on Jan. 27, playing the first movement of the Saint-Saens Piano Concerto No. 2. The concert was given in Morton Auditorium, Cicero, Ill.


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## *TENOR*

## Los Angeles Offers Berlioz and Bartok

**By C. Sharpless Hickman**

LOS ANGELES.—Few, if any, of the concerts Alfred Wallenstein has conducted during his almost ten-year tenure as music director of the Los Angeles Philharmonic Orchestra have equalled in brilliance of performance and intensity of interpretation the remarkable reading he and the orchestra gave of Berlioz' Romeo and Juliet, with the Roger Wagner Chorale, David Lloyd, tenor; Nan Merriman, mezzo, and Desire Ligeti, basso.

The work, despite its strange and sometimes chaotic character, has in it the core of much that is contemporary in our music for films and the musical theatre. Its swift-changing tempi, the richness of its orchestration, the emotional character of the music—all test the mettle of orchestra and leader alike. Rarely has the Philharmonic sounded so satisfying in every way as on this occasion, and seldom in a romantic work has Wallenstein revealed the depth of feeling and directness of approach he did on this occasion. The sound of the ensemble was at all times exquisite to the ear, while its control, its delicacy and its incredible responsiveness to direction in matters of timing and nuance were revelatory of its stature.

This excellence was in every way measured by the singing of the Roger Wagner Chorale—the tones and perfect diction of which were wonderful—and by the fine way in which Lloyd and Miss Merriman acquitted themselves in the short passages allotted to them. Desire Ligeti's singing of the more extended role of Friar Lawrence was tonally magnificent, but it was almost impossible to understand more than a few of his English-sung words. At all three of the performances—two in Los Angeles and one in Pasadena—all hands received ovations from the audience.

### Bartok Viola Concerto Heard

To follow up this masterful accomplishment was a searching test, and thanks to William Primrose's superb playing of Bartok's posthumous Concerto for Viola and Orchestra under Wallenstein's adept direction, the hurdle was easily taken. It may have been the deceiving ease of Primrose's performance of the taxing solo role that led to our belief, but this final work of Bartok's seems to lack the impact of his earlier, more severe extended works (with the exception of the equally watered-down last piano concerto). Even so it is rewarding to both heart and ear. This program also included capably done offerings of Mozart's overture to The Magic Flute, Wagner's A Siegfried Idyll and Schumann's Second Symphony, the latter a bit hurried and hard-toned.

### Castelnuovo-Tedesco Novelty

Another orchestral concert of great interest was the most recent one by the Harold Byrns Chamber Orchestra, at which was introduced the American premiere of Mario Castelnuovo-Tedesco's graceful and sunlit-hued Concerto da Camera for Oboe and Strings, previously heard here only in an oboe-piano version. A feature of this was the exemplary blending between the oboe's somewhat reedy tone quality and the sibilant character of the strings. Gordon Pope was the sensitive soloist. The second soloist at this concert was the

**PRIZE PRESENTATIONS . . . Diana Lynn, screen star and herself a pianist, with Dr. Oscar Wagner, president and director of the Los Angeles Conservatory of Music and Arts, on the stage of the Wilshire Ebell Theatre. Miss Lynn was guest of the school at the annual Students' Recital, and presented prizes to the winners of a competition.**

Naumburg Award-winning pianist, June Kovach, whose maintenance of solid tones during a most discreetly-pedaled performance of Bach's D Minor Piano Concerto won deserved plaudits. The concert concluded with Bartok's demanding Music for Strings, Celeste and Percussion, which had to be repeated in part by Byrns and his players to satisfy the applause of the audience. The conductor's transcription for strings of a harpsichord suite by Domenico Scarlatti opened the concert.

### Chamber Programs

In the field of chamber music the series of free concerts on Sunday afternoons at the Los Angeles County Museum, now continuing on a year-round basis, reached its 192nd program on Jan. 6, when the American Art Quartet inaugurated the 1952 series, following a fine pre-Christmas chamber orchestra program by a group led by Franz Waxman. . . . Evenings on the Roof concerts have been highlighted in recent weeks by Bartok's Contrasts, played by Kalman Bloch, clarinet; Israel Baker, violin, and Shibley Boyes, piano; songs by Dowland, Campian, Purcell, Wolf, Hindemith and Bartok, sensitively offered by soprano Margery MacKay; Alice Mock's singing of Schumann's Dichterliebe cycle on a program also featuring Edward Rebner's Sextet for Woodwinds and Piano; and mezzo-soprano Belva Kibler's singing of Brahms' Six Folksongs and Dvorak's Zigeunermelodien. All four of these concerts featured numerous other solo and ensemble works which maintained the Roof's high standards of programmatic interest.

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**PROTAGONIST . . . Tamara Bering, mezzo-soprano, will sing a leading role in a concert version of Tchaikovsky's opera Eugene Onegin in English at Carnegie Recital Hall on Feb. 24.**

## Adelaide Van Wey Sings At Columbia

Adelaide Van Vey, contralto, was heard on Jan. 24 at the McMillin Theatre, Columbia University, in a folk song festival. Among the features of this unusual program were the rarity of the materials presented, the singer's unusually deep, splendid voice, her authentic and musicianly interpretation. In addition, listeners enjoyed Miss Van Wey's clever comments on the works offered. Even in the Blues group, there was nothing of the garish; the songs were educational—a part of American "ground root" composition—and completely delightful. The contralto's diction was notable, as was the range and variety in her vocal work. Aided by brilliant piano accompaniment played by Robert Noble Hill, Miss Van Wey programmed North Carolina Ballads, of which Birdie, Come, O My Love, and All Day Singing were outstanding. Beautifully sung and spoken Street Cries were followed by Creole Songs, which the singer has presented also through radio and recordings. Drawing a clear distinction between the White Spirituals and those of the Negro race, she provided distinctive examples of each, one equally as fine as the other, and concluded with three Folk Blues which brought an ovation from her hearers and numerous encore calls.

M. C.

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## Foss Wins Horblitt Prize

The 1951 Mark M. Horblitt Award of the Boston Symphony Orchestra has been made to Lukas Foss for his Second Piano Concerto; the prize was established in 1946 and is given annually for a symphonic work by a composer resident in the U. S.

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## NEW RECORDS IN REVIEW

**Cetra-Soria:** Many operagoers in America retain fond memories of Lauri-Volpi, who sang at the Metropolitan in the twenties and early thirties. He can be heard in two of the Verdi operas that Cetra-Soria has just released—Il Trovatore and Luisa Miller. For a tenor who is getting along in years, he still manages to make some highly impressive sounds. His once-magnificent top is not what it used to be, and an occasional off-pitch yell results. For the most part, though, the singing is lyric, supple, and highly authoritative indeed. His colleagues in Trovatore are Caterina Mancini, Miriam Pirazzini, Carlo Taglibue and others, with Ezio Achilli in charge of the Orchestra of Radio Italiana. This set suffers from an overabundance of fortissimo singing: it is direct, but scarcely subtle. Luisa Miller fares better, with Lucy Kelston in the title role, assisted by Giacomo Vaghi, Scipio Colombo, Duilio Baronti and Miti Truccato Pace, with Mario Rossi conducting the Radio Italiana group. Kelston and Vaghi both sing like artists, and the general ensemble is praiseworthy. Rossi appears to have more control over his forces, and a more sensitive outlook, than Achilli.

**Period:** A group of baroque and pre-baroque disks has been released by Period, headed with Vivaldi's Dixit. This work is scored for vocal quintet, and uses also a chorus and the chamber orchestra of Scuola Veneziana under Angelo Ephrikian. Vivaldi, a genius whose stature is becoming more and more apparent, has here composed a moving, tender work that is much superior to the general run of eighteenth-century standardized scores. The performance sounds entirely adequate. In a disk named Choral Masterpieces of the Renaissance, music by Byrd, Farrant, Gibbons, Redford, Jannequin, Vittoria, De Sermisy, Josquin and Costeley is represented. Participating singers include the Open Score Society under Francis Cameron; the Nonesuch Singers under Ronald Dale Smith; and the French Circle Choir of the University of Bristol under P. R. Banham. And in a disk devoted to three of Monteverdi's works—Beatus Vir; Laudate Dominum; and Ut Quaeant—Angelo Ephrikian leads the choral ensemble and chamber orchestra of Scuola Veneziana. Both of these disks are more than satisfactorily presented. The singing is clean, the musical objectives honest and the recording first-rate.

**Victor:** The British pianist, Solomon, makes his first domestic appearance on a disk devoted to two Beethoven Sonatas—the Pathetique (op. 13) and C minor (op. 111). Both of these are repressings from H.M.V., the Victor affiliate in England. As anybody who has heard this fine artist in concert could have guessed, the performances here are sensitive, in perfect technical order and in perfect taste. In her continuation of Bach's Well Tempered Clavier, Wanda Landowska plays the Preludes and Fugues Nos. 1-8 from Book II. Recommending her playing would be like recommending the U.S. Constitution; both are definitive. Another active instrumentalist, Alexander Brailowsky, is heard in a vigorous (and also noisy) coupling of Liszt's Totentanz and Franck's Symphonic Variations, in which Fritz Reiner leads the Liszt with the N.B.C. Symphony and Jean Paul Morel the Franck with the Victor Orchestra. Stokowski and his Symphony Orchestra are heard in Schumann's Second Symphony, a fairly sober interpretation (considering the conductor) of Schumann's most beautiful symphony. On the lighter side is a disk devoted to Waldteufel Waltzes and Strauss Polkas, played to a crisp turn by Arthur Fiedler and the Boston Pops Orchestra. Grieg songs are sung, on a ten-inch disk, by Kirsten Flagstad, with orchestral accompaniments conducted by Braithwaite and Susskind. Flagstad has made these songs her specialty, and sings them in her usual full-throated manner. All of the Debusay Images are conducted in an expectedly supple manner by Pierre Monteux and the San Francisco Orchestra; and with the same orchestra and conductor, Marion Anderson is heard in Mahler's Kindertotenlieder (which is coupled with the Brahms Alto Rhapsody, conducted by Reiner with the Victor Symphony and Shaw Chorale). Despite some vocal weaknesses, the fervor with which Miss Anderson sings the two works more than makes amends.

**Westminster:** Puccini's Tosca is the first operatic recording which Westminster has sponsored. The principals in the cast are Simona Dall'Argine, Nino Scattolini and Scipio Colombo, with Argeo Quadri leading the Orchestra of the Vienna State Opera. This is an excellent performance—brilliantly recorded, sympathetically sung. The singers maintain a musical line, which is something that cannot be said of many Italian opera sets that have been coming out, and they are blessed with first-class voices. Another large-scale release is a complete King David by Honegger, in which Janine Micheau, Janini Collard, Pierre Mollet and Jean Hervé (as the narrator) are the principals. Honegger himself conducts the French Radiodiffusion Orchestra. The score retains its emotional impact, and the performance is superb. Other Westminster disks include Mozart's E flat Symphonie Concertante (K. 364), in which Walter Baryilli and Paul Doktor are the competent soloists with the Vienna State Opera Orchestra under Felix Prohaska; Haydn's Symphonies Nos. 99 and 101, excellently conducted by Hermann Scherchen and the same orchestra; Beethoven's A minor Quartet, diligently played by the Vienna Konzerthaus Quartet; and twelve Scarlatti Sonatas in which Fernando Valenti is the harpsichordist. Valenti sounds a little brusque in his treatment, but not many harpsichordists have his rhythm and drive. And Paul Badura-Skoda, the talented young pianist that Westminster unearthed, plays two-Schumann works—the Carnaval and F sharp minor Sonata. So far, everything that Badura-Skoda has recorded has been worthy of note, and he does not disappoint here. He seems to have a flair for the romantics, and the imagination with which he goes about his playing, not to mention his well drilled technique, suggests that a great pianist is on the way.

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**Voice and Piano:** Fifty Russian Art Songs, From Glinka to Shostakovitch, with introduction and English translations by Nicolas Slonimsky. Leeds Music Corp., N. Y. 3 vols., $3, $3 and $3.50 respectively.

This is a carefully selected garnering of what are presumably the most representative songs by 31 composers, based on texts established as authentic by recent research (the original Russian appears as well as the English). There is a wealth of sentiment, of tragic feeling, and romantic depth, particularly in the nostalgic older songs. While the works of Moussorgsky, Tchaikovsky and Rachmaninoff, are in part familiar, there is a great assemblage of other numbers by Balakirev, Borodin, Dargomizsky, Glinka, Rimsky-Korsakoff, Arensky, Glazounov, Glière, Anton Rubinstein, Stravinsky, N. Tcherepnine, and Vassilenko represented. When one comes to the contemporary composers, in Volume III, the gleaning is almost all novel, consisting as it does of works by Kabalevsky, Khachaturian, Koval, A. Krein, Nina Makarova, Miaskovsky, Prokofieff, Mossoloff, Rakov, Shaporin, Shebalin, Shiskov, Staradomsky, and five by Shostakovitch (most novel are his settings of several Burns lyrics). It is interesting to note that many modern composers are using texts by Pushkin, Lermontov and others, and the same old perfervid sentiments are present (particularly those tragic renunciations), though the musical idiom has changed. This is a good selection for international audiences, and should be a part of the recitalist's repertoire. The English texts are clear and singable. Mr. Slonimsky's preface briefly considers all the composers, and appears in each volume.

**For Mixed Voices:** Great Gettin'-Up Mornin', is a hearty spiritual, arranged by Royal Stanton, a cappella, for SATB. The melody is strong and contagious in its religious enthusiasm, as the various stanzas tell of what the singer will do on the glad resurrection day, including an injunction to the preacher that he will then be able to shut up shop. Piano part for rehearsal only. J. Fischer & Bros., N. Y., 18c.

**For Men's Voices:** How Merrily We Live (Michael Este) and The Bells in the Steeple (Giuseppe Sammartini) are two among five Early English Glees for Male Voices, selected and edited for TBB by Marshall Bartholomew. The first is a rare and fresh item retailing the joys of a shepherd's life in poetic but simple terms (probably written by someone who saw the pastoral career from the safe purlieus of a city), and delightful in its musical style of Elizabeth's day. The second is a more conventional polyphonic work, in which the singers can have a fine time with the resonant "ding, dong" effects. Piano accompaniments. Mercury Music Corp., N. Y., 20c each.

Country Gardens, by Herbert Haufrecht, A modern American composer supplies both the text and music of a lilting, marchlike number beginning, "Winter is gone, and now it is spring; To the fields we go to work and sing," with some intertwining of voices and hearty "fa-la-la's." Useful as a work song. For TTBB, with piano accompaniment. Leeds Music Corp., N. Y., 22c.


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**Study Score:** Symphony No. 5 by Beethoven, study and conducting format, with complete piano arrangement by Anis Fuleihan. Another in the series of useful issues in a 7½ by 11 inch format. Southern Music Co., Inc., N. Y.

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Other programs scheduled are as follows: March 3, Valley Press; March 30, evening of opera and panel discussion presented by E. B. Marks at the Juilliard School; and another concert in April by Southern Music Publishing Co. at Carnegie Recital Hall. In the E. B. Marks evening, Felix Greissle will be the moderator, and composers and artists will discuss Opera in the U. S.; Today and Tomorrow. Members of the League of Composers serving in advisory roles include Norman Dello Joio, Richard Franko Goldman, Erich Kahn, Alexei Haieff and Werner Josten. . . .


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## Peabody Adds Chamber Class

BALTIMORE.—The Peabody Conservatory of Music, in its new term, which opened on Feb. 4, has added a class in chamber music for professionals and amateurs. The class is under the supervision of William Kroll, violinist and leader of the Kroll String Quartet. Its purpose is the development of greater understanding of the varied forms of this literature, ranging from sonatas to sextets, and the solving of problems encountered in playing this type of music.

The first of three concerts of contemporary music took place at the conservatory on Jan. 28, presented by Shakeh Vartenissian, soprano, cacompanied by Balnche Fauteux; Suzanne Lundgren, contralto, assisted at the piano by Georgetta Kinchner; Richard Cassily, featured in Ralph Vaughan Williams' song cycle On Wenlock Edge, for tenor and string quartet with piano; Carolyn Bailey, soprano, heard in Chanson Perpetuelle by Chausson, with the same instrumental background. The evening closed with the Triptych for string quartet by Alexander Tansman.

## Phila. Conservatory Modern List

PHILADELPHIA.—The Philadelphia Conservatory of Music opened the second semester of the 75th anniversary year with a concert by five members of the faculty. Boris Koutzen played the Beethoven Sonata in C minor for violin; Five pieces, op. 23, Schoenberg, were given by Thomas Brockman, pianist; Bartok's Sonata was performed by Edward Steuermann, pianist and department head, and the Ravel Trio was in the hands of Frank Costanzo, Elsa Hilger, violinist and cellist of the Philadelphia Orchestra, and Mr. Brockman. The second faculty concert will be March 13.

Twenty-five children of pre-teen age took part in a special recital arranged to show juvenile performance on Jan. 27. Children from that age group and teen agers assisted in the special lecture series in honor of the anniversary year in January and December, when S. Edna Davis, and Louis G. Wersen, assistant director and director of music in the Philadelphia Public Schools, talked on the relation of the schools, the community, and the conservatory in a program of music education.

Three scholarship students of piano, Abraham Sternklaar, of Israel, George Reeves, and Jack Maxin, gave an all-Chopin recital on Jan. 21. Russell Sherman, 21, pianist, who has performed in recital for seven years, gave a special concert on Jan. 28.

**PROF. ANGELA WESCHLER of the faculty of the New York College of Music, was in charge of the third concert in the Great Masters Series, presented on Feb. 3 at the college by artist-students. The program consisted of Mozart and Beethoven works**

Next week on Feb. 20, at Norristown, the conservatory will present the opera, Portrait de Manon, by Massenet, for the Octave Club. Roy Burrell will sing the role of Tiberges; Alfred Rosenberg, Des Grieux; Elizabeth White, Aurora, and Ruth Hamilton, Jean.

## Schofield Artists in Activities

John McCollum, tenor, artist-pupil of Edgar Schofield, who studied with Mr. Schofield in California and then came to New York to continue his work with this teacher, has a long list of current engagements. In December he was tenor soloist in two performances of Britten's St. Nicholas with the Sarah Lawrence and Colgate Choirs; in Elijah at the Church of the Ascension, New York; at the Candlelight Service at St. George's Church; and in The Messiah with the Springfield Symphony and Chorus at Springfield, Mass. He has been engaged for The Messiah in February with the Monmouth Civic Chorus and Orchestra, and in March will be heard at Carnegie Hall, New York, as soloist in Vaughan Williams' Serenade to Music with the Schola Cantorum under Dr. Hugh Ross.

Paul Bain was featured on the Faye Emerson TV hour, Jan. 4, in three numbers from his extensive repertoire of folk songs. Schofield artist-pupils in current Broadway productions include Tommy Rall, dancer and singer in Call Me Madam, and Stuart Hodes in Paint Your Wagon. Frances Chapman recently was presented in a program of songs at the Riverdale Neighborhood House, and Marian Edwards continues as soloist at Holy Trinity Church. Joseph O'Mahoney is soloist of St. Teresa Choir, Summit, N. J., and Marvin Snow is bass at St. Vincent Ferrer Church, New York.

## Alexander Horvit Teaching in N.Y.

Alexander Horvit, Parisian pianist and pedagogue, has opened a studio for piano in New York. Mr. Horvit attained prominence in Paris by applying a modern psychoanalytical approach in the technique of piano playing. This system "takes cognizance of the subconscious factors entering into the movements of the fingers in piano playing."

## Win Metaxa Scholarships

George Metaxa Scholarships, under the direction of Victor Andoga, have been won by Henry Protula, baritone; Rubin Sanders, bass; and Jose Duval, baritone. All are working three times a week with Rudolf Schaar, accompanist, and Mr. Andoga.

## Rosalie Miller Singers In "Met" Auditions

Ingrid Hallberg, dramatic soprano, appeared on the Metropolitan Opera Auditions of the Air on Jan. 1, and Arthur Buday, baritone, on Jan. 29. Both young artists are from the studios of Rosalie Miller.


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HUGH ROSS rehearses the Orchestra of the Manhattan School of Music for a January concert, featuring the first performance of Jan Meyerowitz's Eternite for chorus and brasses. Also included were works of Mahler, Beethoven, Mozart, Scarlatti and Franck.

## Juilliard to Produce Verdi's Falstaff

Verdi's Falstaff will be presented by the Juilliard School of Music in two performances at the School's Concert Hall on Feb. 22 and 23. The production is by the Juilliard Opera Theatre and the cast will be made up of student artists of the School. Frederic Cohen is staging the work and Frederic Waldman, conducting the Juilliard Orchestra, serves as its musical director. A new staging has been evolved, presenting the opera in a neo-Elizabethan manner. The settings by Frederick Kiesler and the costumes by Eileen Holding has been designed in accordance. Both performances are for the benefit of the School's Student Aid Fund.

## Mannes School Teachers for Aspen

Four members of the school's faculty —Reginald Kell, clarinet; Roman Totenberg, violin; Martial Singher, voice, and Evelina Colorni, diction—will teach at the Aspen Institute of Music in Colorado this summer.

A ten weeks' course on Piano Teaching and Its Problems will open at the Mannes Music School on Feb. 19. Designed for both beginning and experienced teachers, and conducted by Frances Dillon, it consists of lecture and group discussions, on ten Tuesday mornings from 10 a.m. to noon in the school's Concert Hall. A guest speaker will appear at each session. The course is open to teachers in other fields of music, also to parents seeking advice on the musical development of their children.

## Heinz Pupils in Important Roles

Gladys Spector, artist-pupil of Hans J. Heinz, has won the annual Blanche Thebom scholarship award; Miss Spector sang the part of Ariadne in the Strauss opera at the Tanglewood Festival last summer. Alice Richmond, soprano, another singer from the Heinz studios, sang Nedda in Pagliacci with the New York City Opera, and Mozart arias with the Little Orchestra in Town Hall under Thomas Scherman. Subsequently, Miss Richmond was given a contract by the New York City Opera to appear as Musetta in Boheme and Elvira in Don Giovanni in the spring season.

Richard Cassily, tenor, sang the title role in a production of Albert Herring in Baltimore. He also was chosen as protagonist in the world premiere of Hugo Weisgall's new opera, The Tenor. Arlene Carmen, contralto, has been making opera-shorts in Los Angeles, and Evelyn Keller, soprano, after winning a prize at the music contest in Geneva, Switzerland, signed a year's contract with the Opera House in Kiel, Germany, where she will sing Mimi, Tosca and Salome.

In the summer of 1952 Mr. Heinz again will teach a limited number of singers at his country home in the foothills of the Adirondacks.

EVA KOVACH, violinist and teacher, is now active in New York. A graduate of the Liszt Academy in Budapest as an artist-pupil of Hubay, she played in solo recitals and concertized elsewhere in Europe, before going to Brazil in 1939. In the latter country, Miss Kovach was heard in concerts, radio appearances, and with chamber music groups, also maintaining leading violin studios in Sao Paulo. Some of her talented pupils won awards, appeared in recitals, and as soloists with orchestras. These concerts and awards were sponsored by the University of Sao Paulo, the ABI (Associacao Brasileira da Imprensa) of Rio de Janeiro, the Bach Society of Sao Paulo, the Uniao Cultural Brasil-Estados Unidos, the Radio Gazeta, and the Museo de Arte. The latter gave a gala performance with the children's orchestra she organized and conducted at the official opening of the museum, in the presence of the President of the Republic, the first musical event in Brazil to be televised and filmed.

## Freeman Resigns as Music Dean of Boston University

BOSTON.—Pres. Harold C. Case of Boston University has announced the resignation of Warren S. Freeman as Dean of the University's College of Music, a position which he has held since July 1, 1949. Eugene H. Floyd, assistant to President Case, was named Acting Dean pending the selection of a successor to Dean Freeman. The latter, on leave, plans to complete his studies for a doctorate in music and then resume his teaching in music at the University. The change is effective immediately.


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